Authorized Edition

guitar

STEVE VAI

WITH TABLATURE™

INCLUDING SONGS FROM THE ALBUMS

FLEX-ABLE
FLEX-ABLE LEFTOVERS
DISTURBING THE PEACE
EAT 'EM AND SMILE

SPECIAL COLOR PHOTO SECTION
FULL COLOR
FOLD-OUT INSIDE

Transcribed by Andy Aledort
Introduction and Commentary by Steve Vai

Cherry Lane Music

STEVE VAI

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("Painted Lover" and "Amazing Grace" transcribed by Jeff Jacobson)
("Shy Boy" transcribed by Wolf Marshall)
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* Steve Vai's introduction and commentary are printed in their entirety. The opinions expressed do not necessarily reflect that of the publisher.

** To best illustrate Steve Vai's unique style of playing, special notational symbols are used in this folio. These symbols vary from those normally used in Cherry Lane publications, and are described in the Tablature Explanation.

INTRODUCTION

*E*veryone hears music differently. The way we perceive it is shaped by our tastes, emotions, situations and personalities. If music could take on physical colors as it traveled through the air, it would astound the finest of artists.

Written music is also an art: The manuscript is the canvas on which the notes are painted. One of the fascinating things about a manuscript is that you can color it with dynamics, articulations, and fabricated graphics to achieve the results you desire.

In this book, we try to color the music with the finest of oil paints. That means you'll probably see things that are unorthodox. These peculiarities in the manuscript are there to help define the audible illusion of the recorded music. (Note: Before trying to read the music, be sure to check out the Tablature Explanation page.)

For each song, every attempt is made to describe how the music is performed, what equipment is used and what the approximate settings are. But even though you may try to reproduce the material exactly, it's unlikely it will end up sounding exactly like the record. Remember, we all perceive things differently.

Steve would probably never play it all the same way twice, anyway.

Enjoy this book. It's written with the hopes of giving guitar "achievers" some insights into their own playing.

Just don't hurt yourself.

ACKNOWLEDGMENTS

This book was made possible by all the fine people at Cherry Lane Music and by the wonderful transcription works of Andy Aledort, Jeff Jacobson and Wolf Marshall.

In addition, Steve would like to thank the following people: John Livsey, John Herrall, Steve Vaughan, Pam Vai, Richard Landers, Lillian Vai, Joe Pasteur, Arlette Vereecke, and Pia & Julian Vai.

A Bit About *Flex-Able*

Sometimes an artist is driven to do things without the financial or moral support of a super power such as a record company or backer. The only thing they have is the vision and drive to make their imaginings a reality. Such was the case when I embarked on the recordings on *Flex-Able* and *Flex-Able Leftovers*.

I had worked with Zappa for three years, saving enough money to put a down payment on a house. Even though it was a modest house, I had to have eight people live in it so they could pay rent while I worked without a care.

What attracted me to the house was the shed out back that old man Ray Kawar built for his hobbies. I immediately went to work sound-proofing it as best as I could. The only problem was that I had little equipment and no money. It took eight months to single-handedly build the studio up.

Carvin Manufacturers gave me an X-100 B-stack and a small 16 X 8 monitor console. Frank Zappa lent me a whole bunch of outboard gear and cables and stuff. Some friends here and there lent gear and I purchased a Fostex quarter-inch 8-track machine for $1,000.

If it weren't for the help and encouragement of these people, *Flex-Able* might never have been made.

My production and engineering skills were minimal, but the only way to learn was to jump into it. I loved recording—anything. I must have recorded hundreds of hours of stuff. Anyone who was interested could come by and record.

I received fan mail, mostly from Zappa folk who were interested in what I was up to. Knowing full well that no record company would attempt to release any of this material, I went to work investigating how I could go about getting some of my mad music on vinyl myself.

I needed to have a label, a label name that could be copywritten and a distributor who would get the record out there. This was the birth of Akashic Records and my personal service corporation, Light Without Heat. I needed a few bucks to do this (about $1,500), so I started teaching and doing seminars.

I chose the songs for *Flex-Able* out of the hundreds of hours of music I had, based on their personality and color. Due to my lack of production skills, it was more experimental than premeditated. Having spent the better part of nine months building the studio, my guitar chops were in a sad state. I opted to concentrate more on the arrangements than guitar chaos.

After the recording, it was time to release this monstrosity. After a veritable field day in the little studio I coined as Stucco Blue, *Flex-Able* was ready for the world.

I took the tapes to John Matousek for mastering and learned the process of vinyl production. I tried to oversee every step of the way, trying desperately to make sure they used the best vinyl available and didn't throw some old tires into the melt-down while I wasn't looking.

Then I had to get it distributed. A mailing list was created and I tried advertising everywhere I could send a flyer. There was good response from the European Zappa fans. It enabled me to continue.

Originally, *Flex-Able* was to be released on Evatone-Flexie disks—three disks in all, totalling two and a half hours of music. It would be a lot less expensive than vinyl and easier to ship. Hence, the name *Flex-Able*. As it turned out, the deal fell through, and that's when I decided to release it on vinyl. Due to the fact that vinyl cannot hold two and a half hours of music, I was always intrigued with the idea of releasing a 10-inch EP. It was obvious that records were soon to fade from existence while CDs and cassettes dominated. But that's one of the reasons I wanted a 10-inch EP. Something different. There was only one

pressing plant in the country that still had 10-inch plates: Alberti Records. It was tough, but it was done, and there was a limited number of *Flex-Able Leftovers* printed up.

Most of the material on *Leftovers* is now available on the *Flex-Able* CD, but the songs "Little Pieces of Seaweed," "Details at 10," "The Beast of Love" and "You Didn't Break It" are only available to the ones who sucked up *Leftovers* in its infancy. *Flex-Able Leftovers* will not be available again.

Finally, someone called me back and decided to take a chance. Cliff Cultrari at Important Records Distributors decided he would take 1,000 records. Because I owned all the rights, *Flex-Able* was earning me $4.10 a record. The sale to Cliff earned me $4,100—a small fortune back then. I put it back into *Flex-Able*. Redid the cover two times.

I had fun being a little "artsy" with the manufacturing of *Flex-Able*. Each of the three territories of Europe have slightly different edits to the master, and there's the three different covers. The first run of 1,000 records is under the first label name I used, Urantia Records, and the labels are green. Consecutive runs of 1,000 on Urantia include one batch of 1,000 with yellow labels, then blue, and then, I think, purple. Then I had to change the record company name, and at this time, I am not sure of the label's color.

Inscribed in the vinyl at the tail of side "Flex" is the phrase, "In God I Trust," and on side "Able" is the phrase, "First Disk 1/31/84 with Love to Pia." On *Leftovers* the phrase "Om Aim Seraswati Nama" is inscribed. This enabled me to spot a printing plant that may have re-mastered the record without my approval, and of course I found some.

Flex-Able sold, and is still selling steadily. I've maintained the rights myself and still make $4.10 per record. As of 1990, it had sold some 250,000 copies. You never can tell what will happen with pet projects.

I feel that in many ways, *Flex-Able* is in a class by itself. It's the product of anxiety-free musical expression in its most naive, production-uneducated, humorous and unabashed state. It was a real special time with good friends and fun music. It's real nice when someone comes up to me and says, "I really, really, really like *Flex-Able*." I believe them, but most people wonder "Where is this guy coming from?" Oh, well, that's what happens when you make believe you don't know better.

The Equipment in Stucco Blue

The studio was called Stucco Blue because the basic shack was made out of stucco and I decorated it in blue ornamentation.

It had a Carvin 16 X 8 monitor console, 9 Gain Brains, an AKG mono spring reverb unit, an Eventide flanger and phase shifter, a Pearl spring reverb, a Peavy stereographic equalizer and a Korg delay unit used for stereo chorusing and delays.

The guitar equipment used was a '77 Fender Strat, Carvin X100 B amp and an assortment of MXR foot pedals. For mics, I had about six SM-57s and a Beyer 500 along with two Sennheisers.

Everything was monitored through a pair of JBL 2412's and a Sansui 95-watt combo power amp was used.

For recoding, I used a Fostex quarter-inch 8-track recorder for multi-tracking and an Ampex ATR-102 for 2-track mixdowns.

The albums recorded at Stucco Blue are:

—*Flex-Able* (Steve Vai)
—*Flex-Able Leftovers* (Steve Vai)
—*Skyscraper*, all guitar parts (David Lee Roth)
—*Western Vacation* (Western Vacation)
—*The Great Nostalgia* (Bob Harris)
—Plus an abundance of unreleased Vai demos and assorted releases by other artists.

Songs From *Flex-Able*

VIV WOMAN

She's free-spirited, sensitive, bubbly and reckless; overflowing with life and happiness—and almost Amazonian in her womanness. To sum her up in a single adjective, we believe she would best be described as "ripe."

This song is the audible depiction of Viv Woman.

Setup

The ol' "Sticker" Strat through the Carvins. That's all.

ATTITUDE SONG

This piece originated in Sy Vy Studio, which was my bedroom in an apartment building at 1435 N. Fairfax Street in Hollywood. I had a TEAC 4-track, and recorded anything that moved. The basis of the song started out as a one-take improvisation on the bass. Then I decorated it with guitars. Later it was re-recorded at Stucco Blue in Sylmar.

This piece appears on a flexi-disk in *Guitar Player* magazine. It was the first issue to have a flexi-disk in it. It was my introduction to the world of "guitar heroism," if you will, and is probably the most important piece of work that I've recorded to date.

Setup

The equipment used for this song is the basic *Flex-Able* set-up consisting of a Carvin X-100 B amp (100 watt head) and a Carvin 4X12 cabinet.

The guitar used was a '78 Fender Strat with a DiMarzio-style high output X2N pickup in the treble position.

The cabinet was mic'd with a Shure SM-57 and the signal was recorded and mixed totally dry.

CALL IT SLEEP

This piece was written when I was in school. I used to play it with Morning Thunder, a band I had in college. It was on the original demo audition tape I sent to Frank Zappa.

It was re-recorded at Stucco Blue and now appears on *Flex-Able*.

The sentiment of this song was inspired by a few friends who, in adolescence, met an unfortunate demise. There's something sad, powerful, mournful and beautiful that touches our hearts in such circumstances. I sought to capture those emotions with "Call It Sleep."

Setup

The basic Carvin set up and the '77 "Sticker" Strat were used.

There was an extra feed taken from the guitar that went into the console direct. A small amount of the direct signal is blended in with the distorted signal in the raging section (approximately 12 percent). A larger amount of clean signal is used on the cleaner melody section (about 50 percent).

During the mix for this piece, the D.I. guitar was sent back out to a Carvin amp that was cranked up and mic'd for the raging solo section. This was then blended into the distorted sound (about 15 percent).

Very little echo was used; no delays. A stereo chorusing FX was used in the mix to slightly widen the melody tone.

. . . and *Flex-Able Leftovers*

BURNIN' DOWN THE MOUNTAIN

It was a crisp fall evening in late October in Sylmar, Calif. We all used to sit on the roof of the studio and watch as the San Fernando Fire Department burned sections of the San Gabriel Mountains to allow for new foliage to grow. It was quite a spectacular sight.

With the awesome view of the flames glowing on the mountain horizon as our inspiration, Pete Zeldman and I took to the studio.

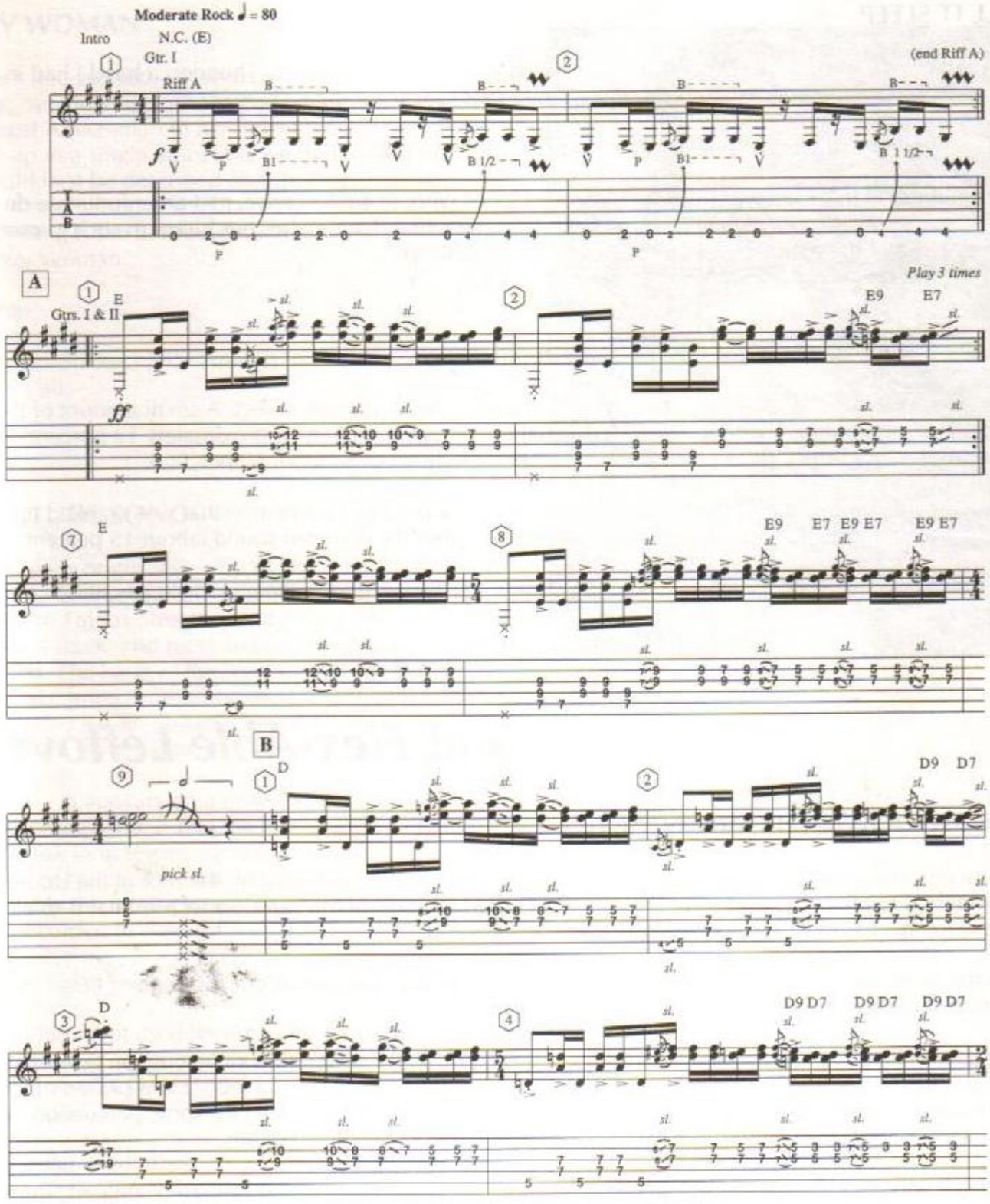
I had just broken down the drums from a previous session, so there were bits of percusison gear laying around. One mic was set up in the middle of the room. I put the Fostex in to record and picked up my old Contesa acoustic guitar that has the G string tuned to A. Pete just grabbed for some percussion gear in the area. Later I overdubbed a clean Strat, doubling the part in some sections.

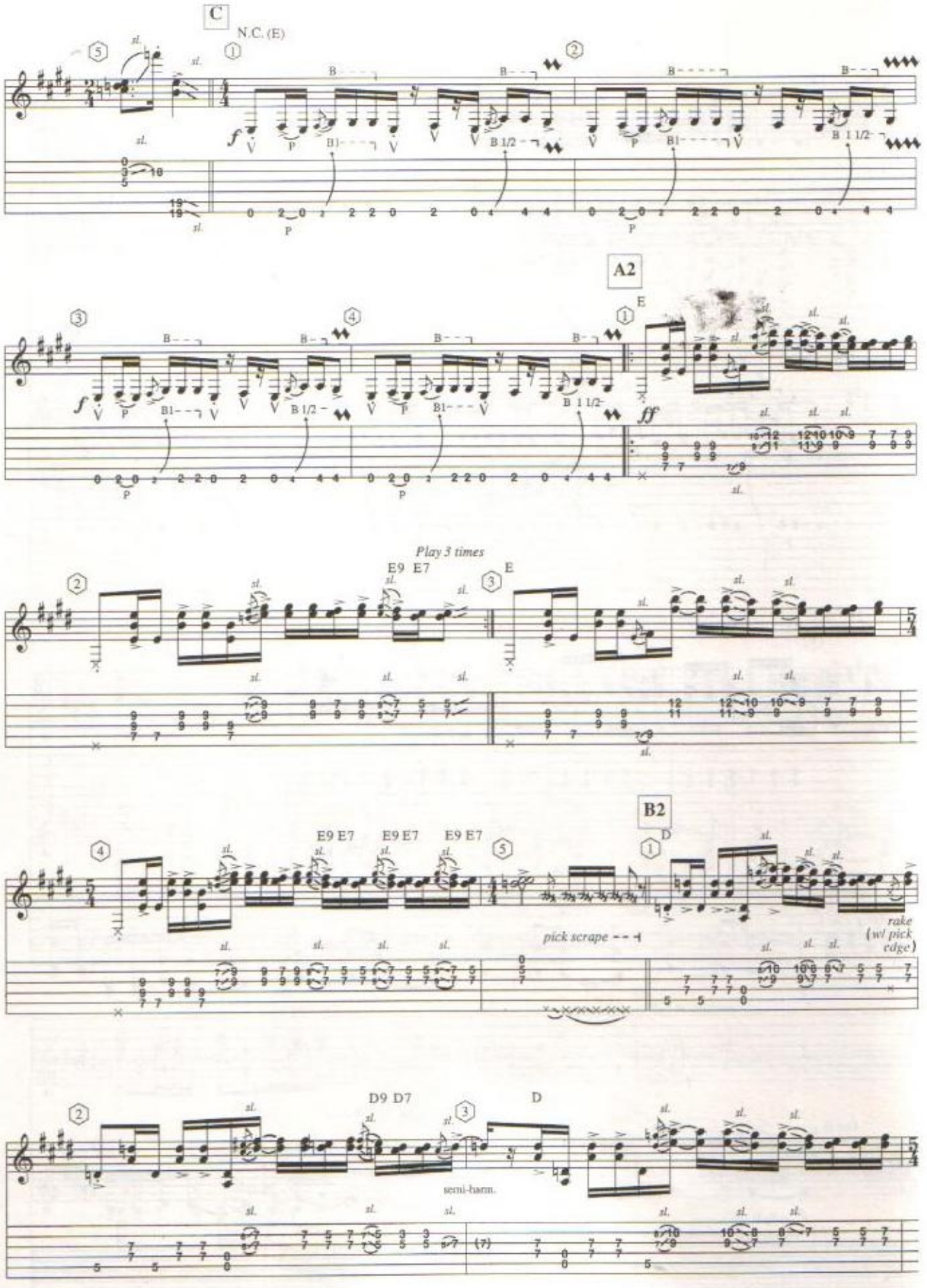
The result was a totally improvised, unrehearsed first take piece that was appropriately entitled "Burnin' Down the Mountain."

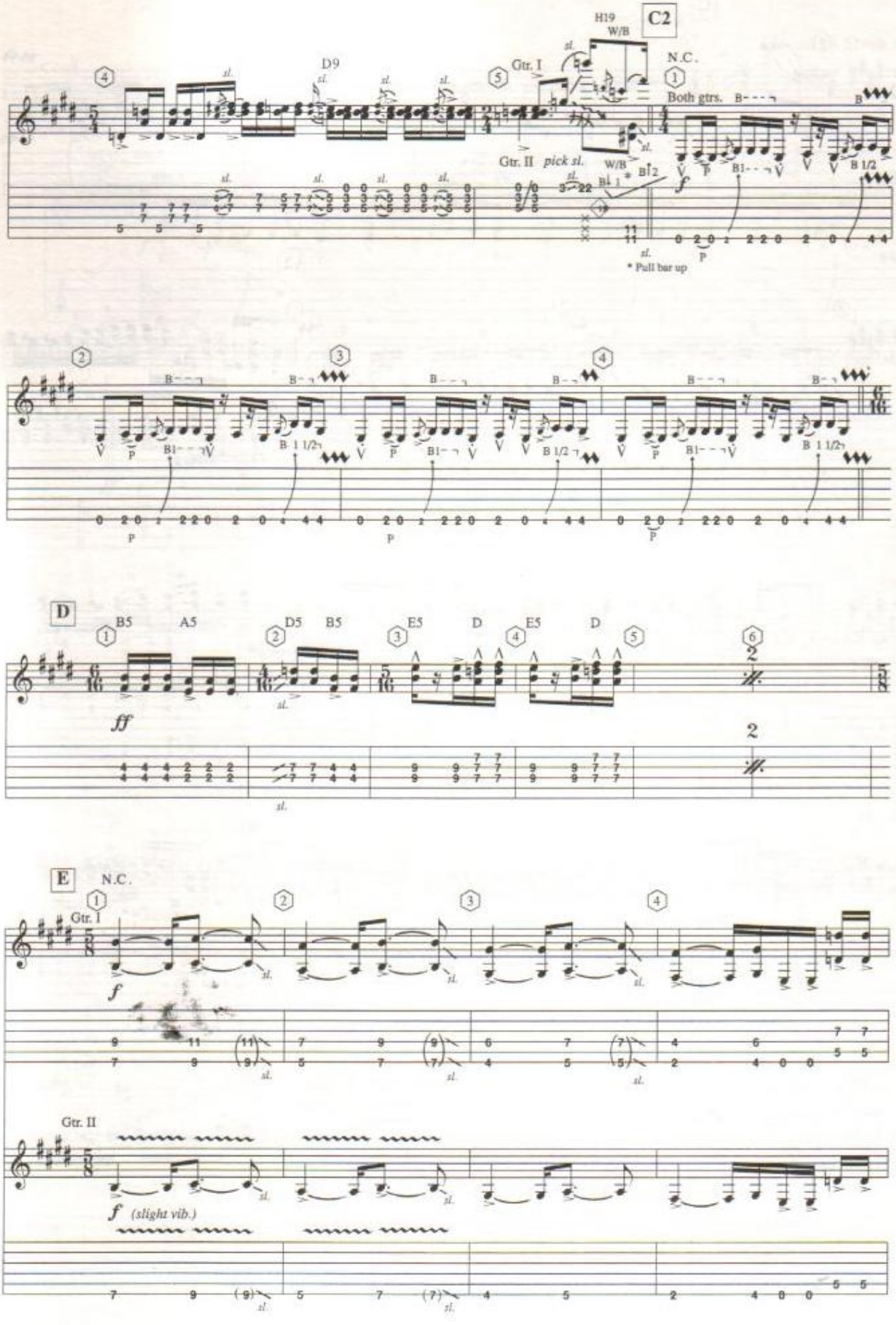
It's the only time I've ever captured a piece of music this way. Because of that, it's very special to me. Sylmar is beautiful in October, and this piece (along with the others) is reminiscent of that period.

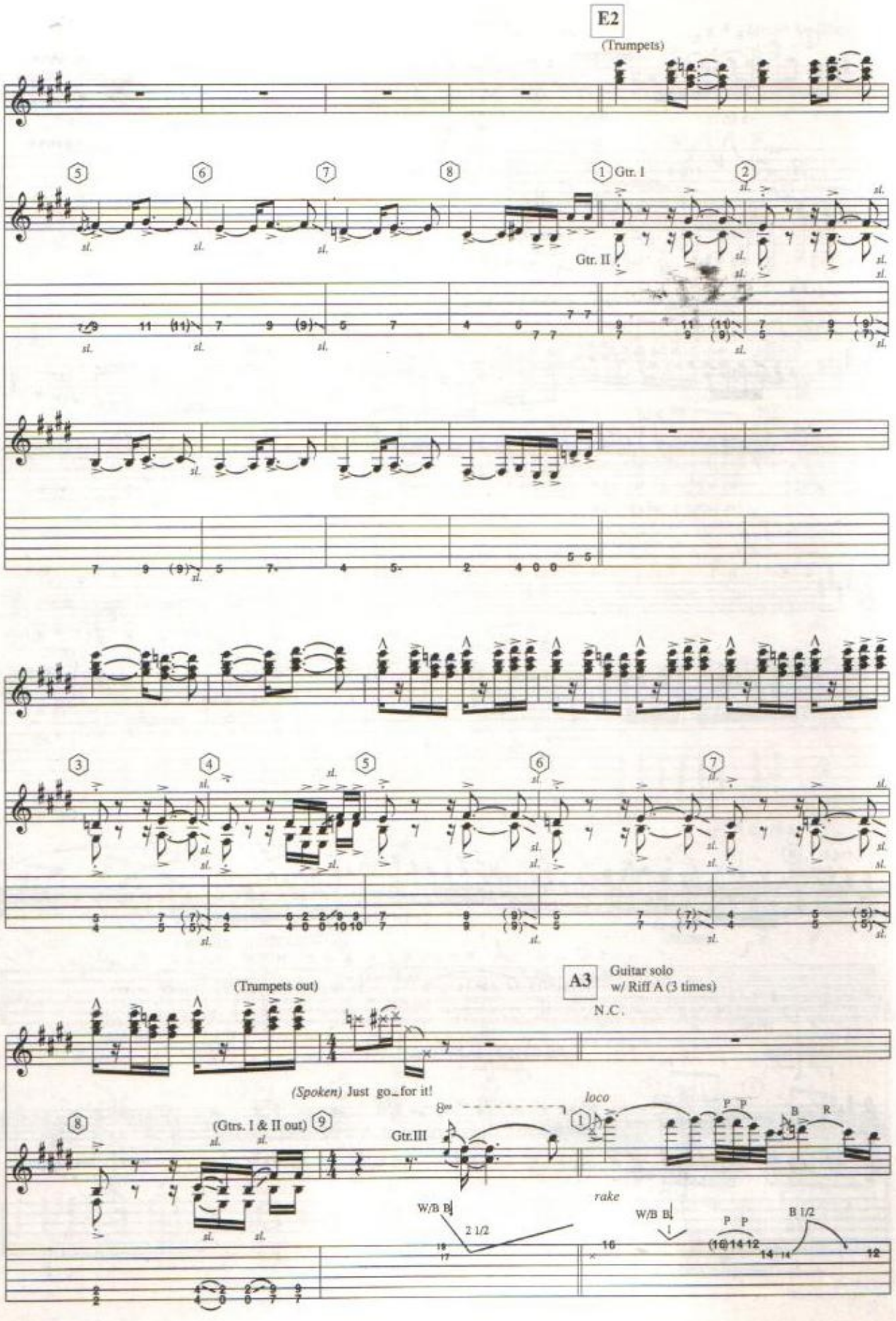
VIV WOMAN

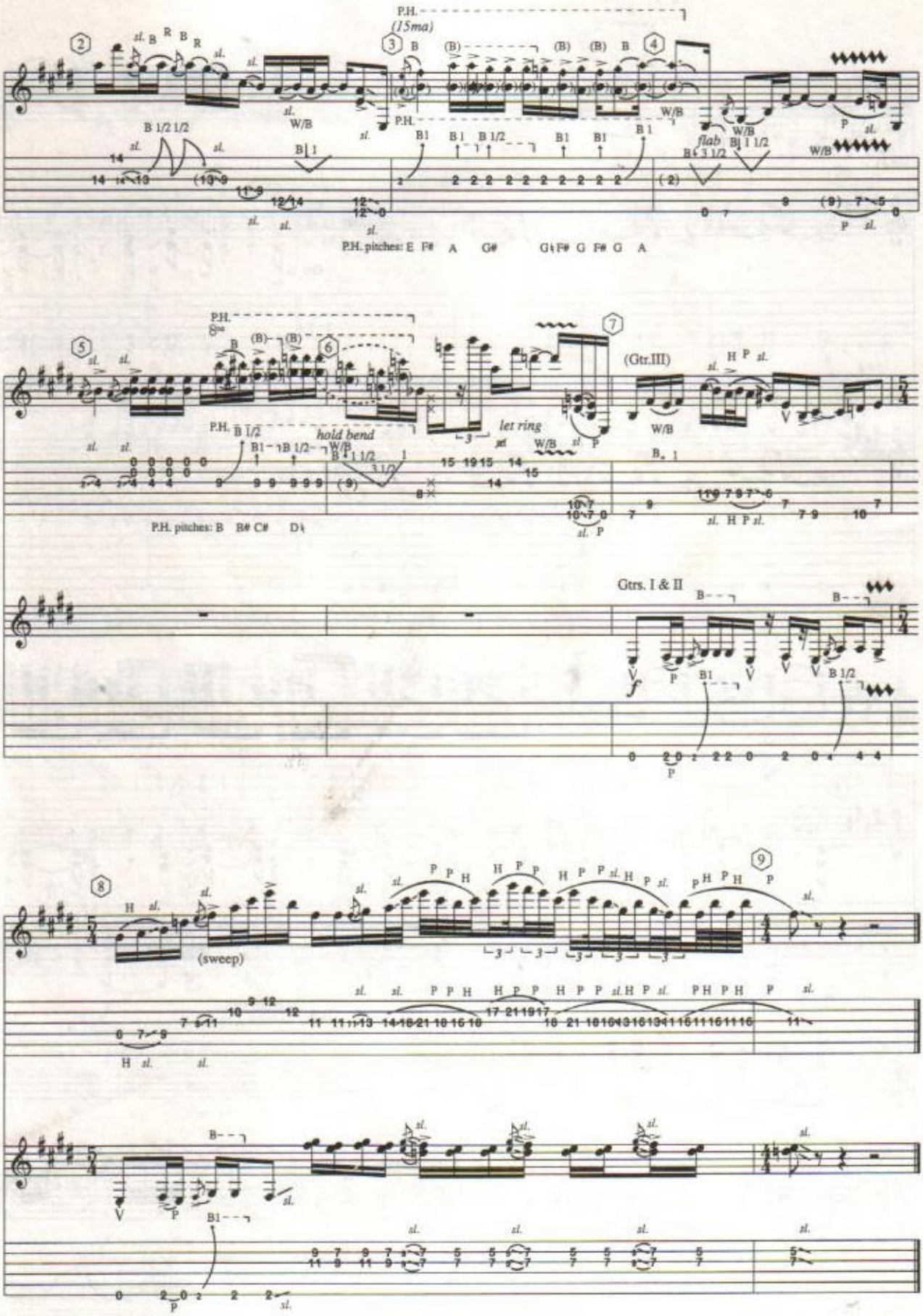
Music by Steve Vai




C
N.C. (E)
A2
E
Play 3 times
E9 E7
E
B2
D
E9 E7 E9 E7 E9 E7
pick scrape
rake
(w/ pick
edge)
D9 D7
D
semi-harm.

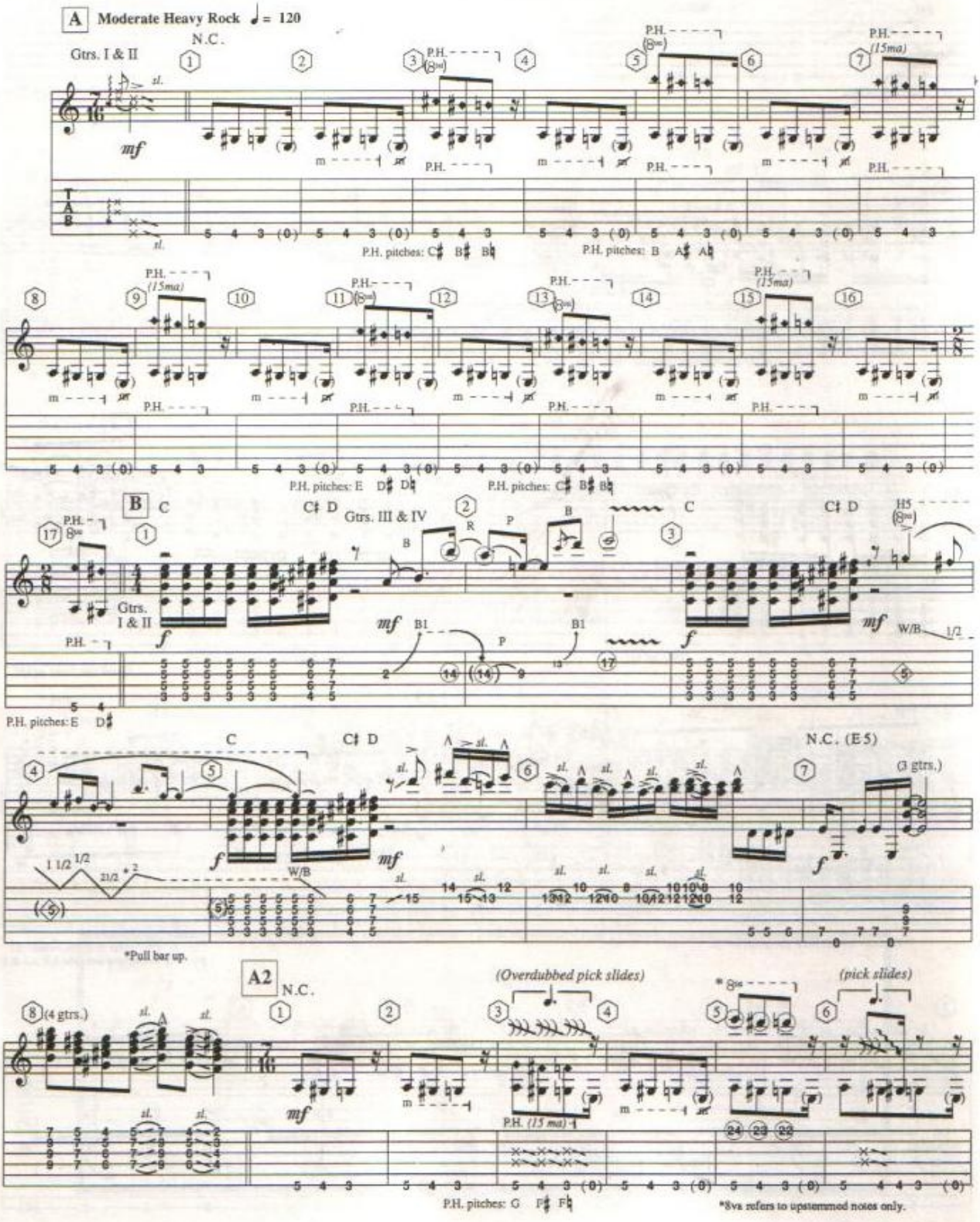

C2
H19
W/B
D9
Gtr. I
N.C.
Both gtrs.
Gtr. II
pick sl.
W/B
* Pull bar up
D
B5
A5
D5
B5
E5
D
E5
D
ff
E
N.C.
Gtr. I
f
Gtr. II
f (slight vib.)

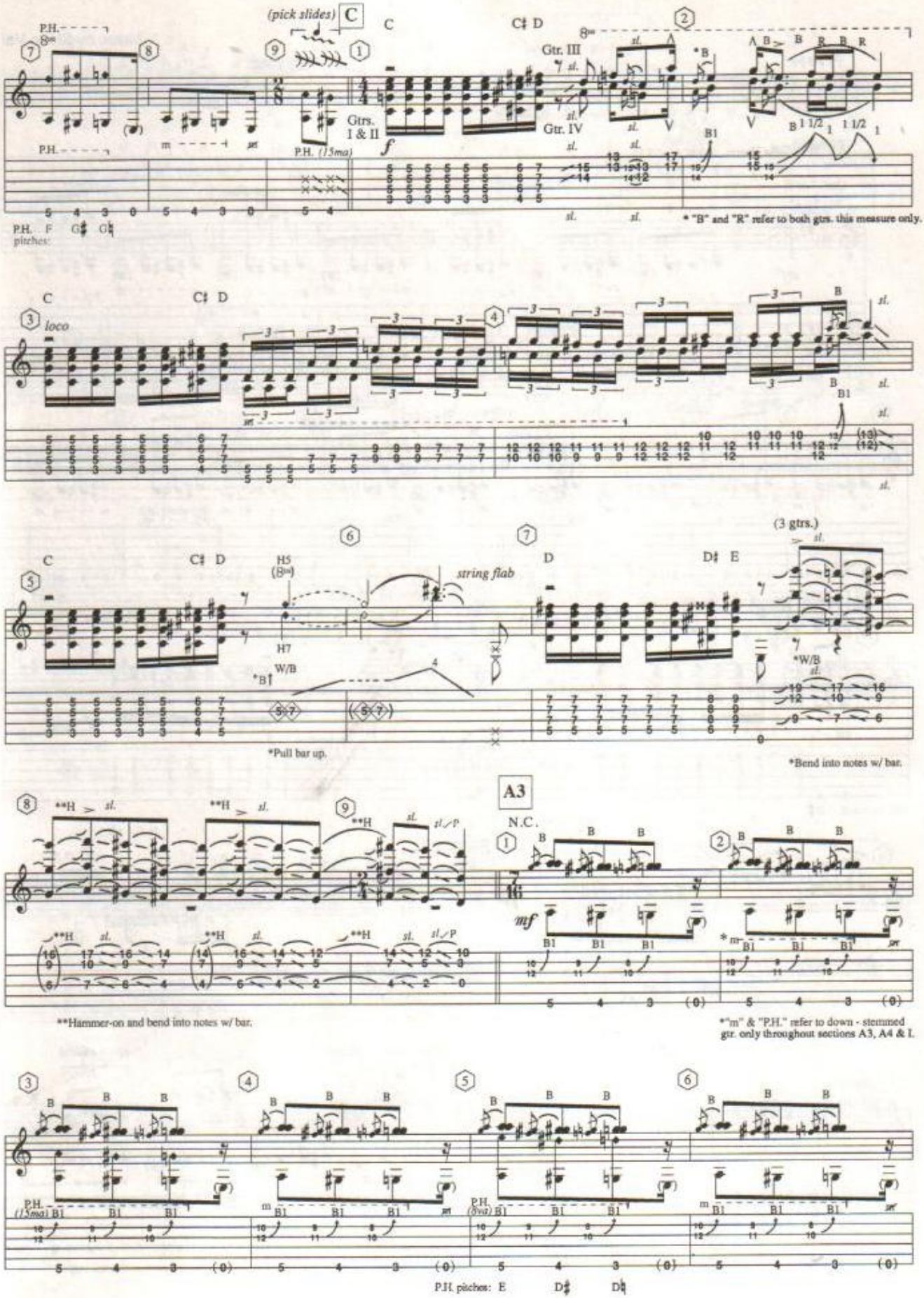

E2
(Trumpets)
Gtr. I
Gtr. II
(Trumpets out)
A3
Guitar solo
w/ Riff A (3 times)
N.C.
(Spoken) Just go for it!
(Gtrs. I & II out)
Gtr.III
loco
rake
W/B B
2 1/2
W/B B
B 1/2

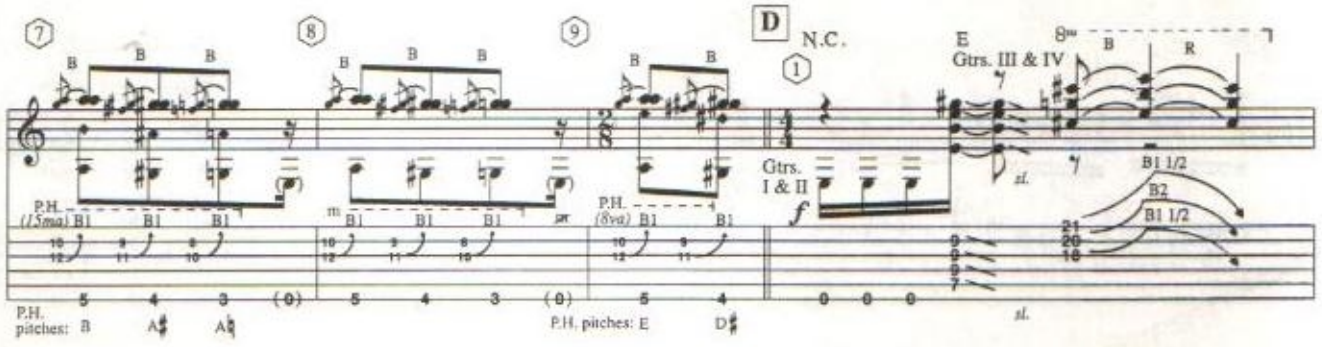

P.H. (15ma)
P.H.
W/B
flab
P.H. pitches: E F# A G# G♭ F# G F# G A
P.H. 8va
hold bend
let ring
(Gtr.III)
P.H. pitches: B B# C# D♭
Gtrs. I & II
(sweep)

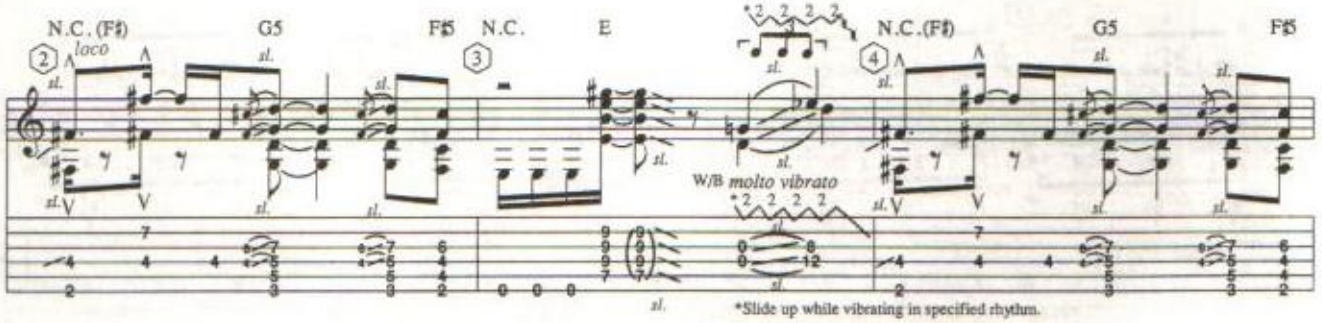
THE ATTITUDE SONG

Music by Steve Vai

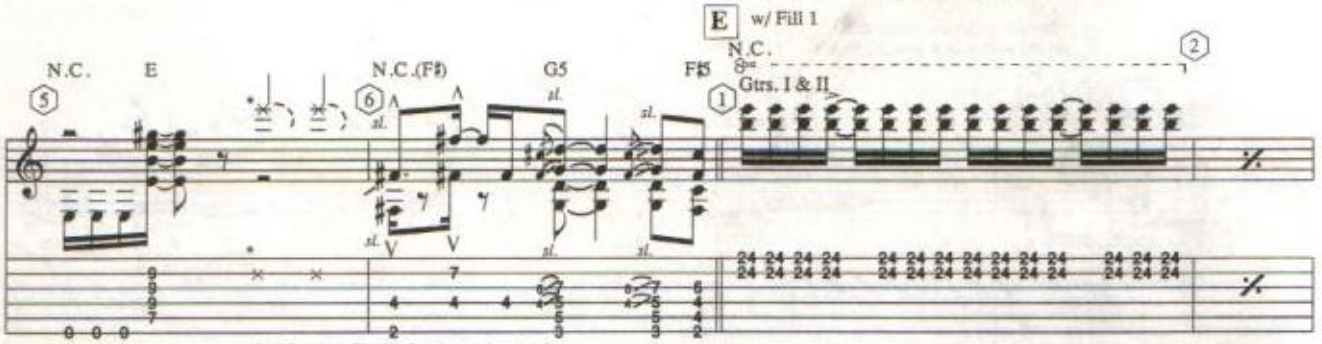



(pick slides)
C
C
C♯ D
Gtr. III
Gtrs. I & II
Gtr. IV
P.H.
P.H. (15ma)
* "B" and "R" refer to both gtrs. this measure only.
P.H. pitches: F G♯ G♮
loco
string flab
H5 (8va)
H7
W/B
*B
(3 gtrs.)
*W/B
*Pull bar up.
*Bend into notes w/ bar.
A3
N.C.
**H
sl.
sl./P
mf
**Hammer-on and bend into notes w/ bar.
*"m" & "P.H." refer to down - stemmed gtr. only throughout sections A3, A4 & I.
(15ma)
(8va)
P.H. pitches: E D♯ D♮

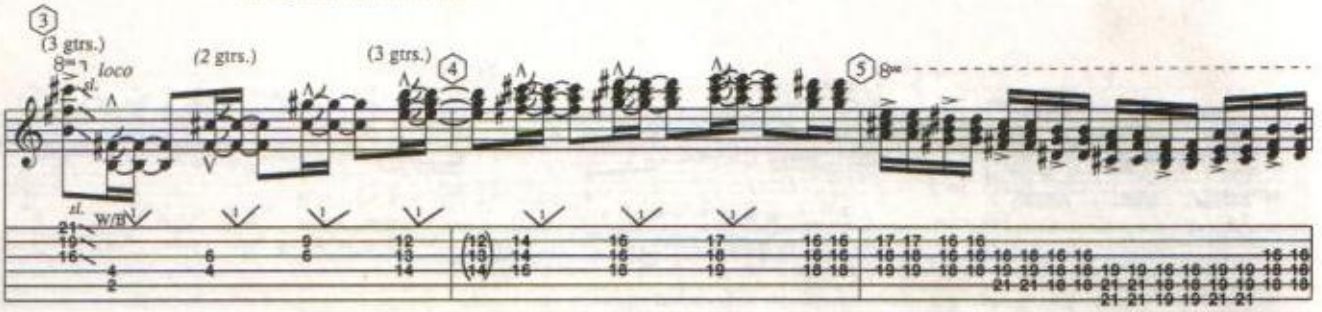


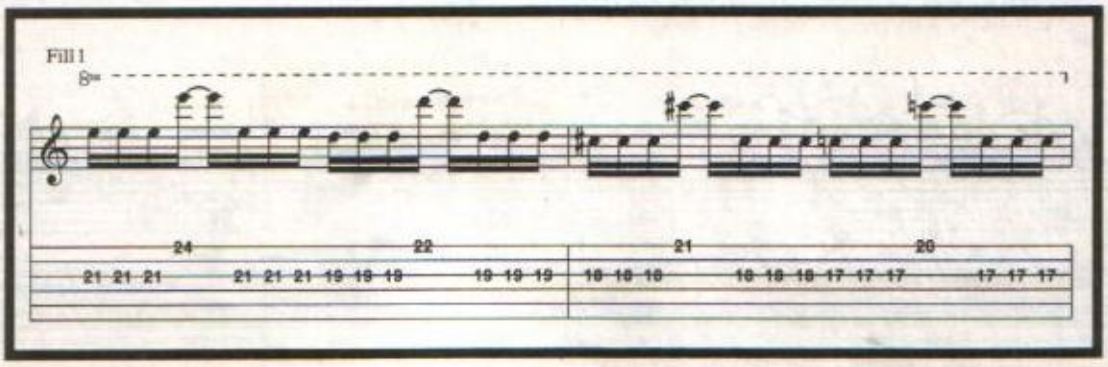


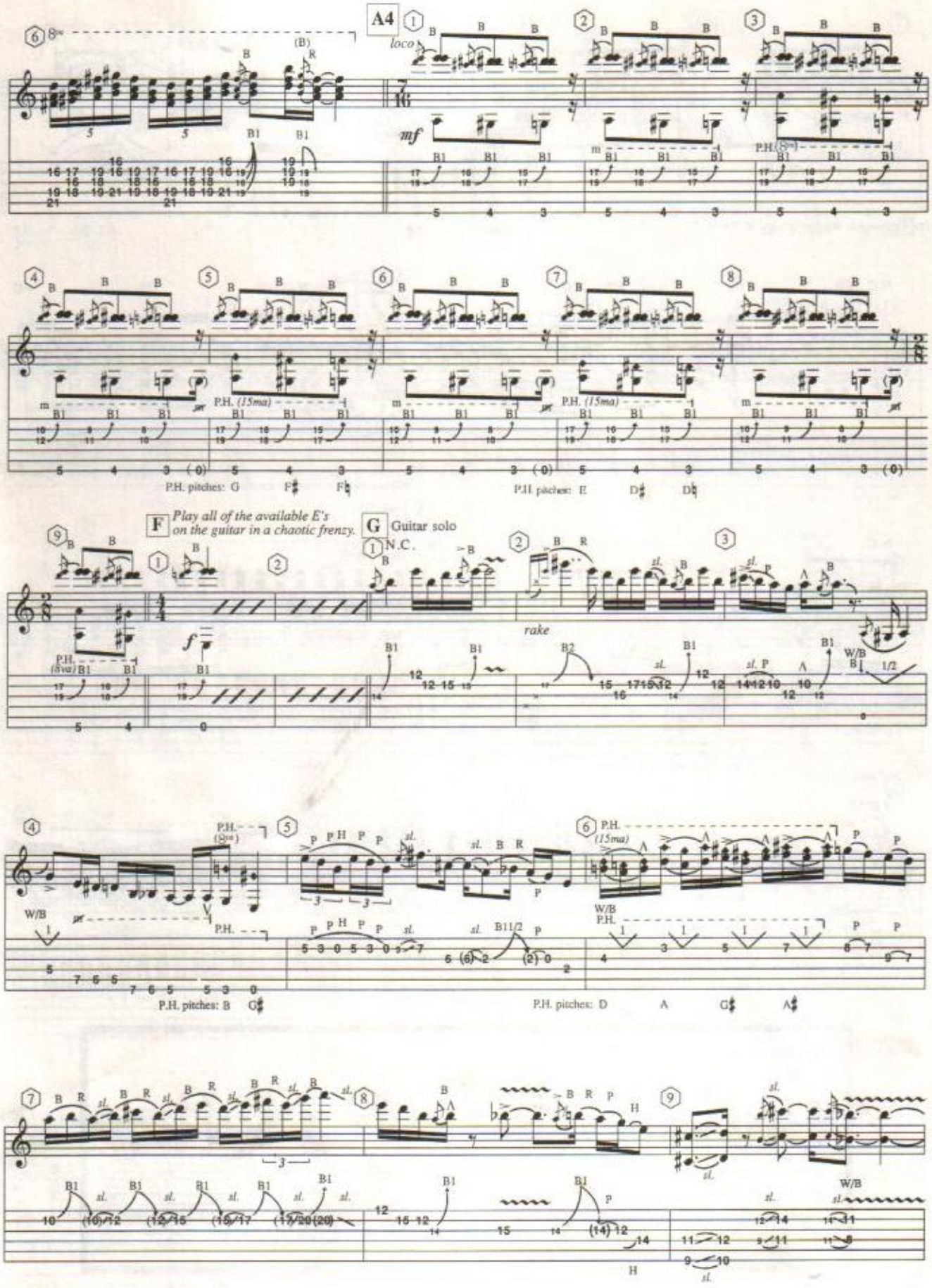
*Slide up while vibrating in specified rhythm.

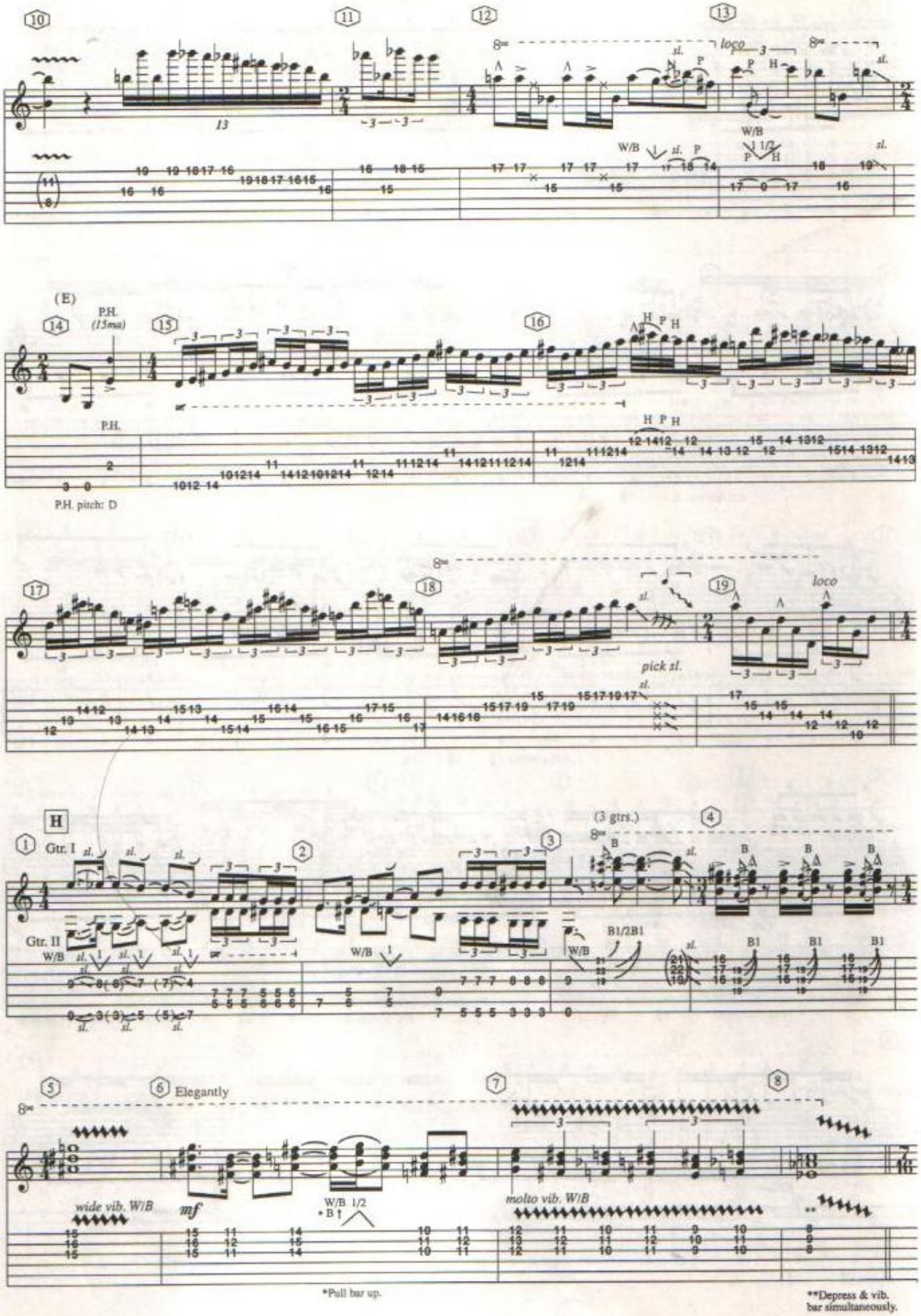


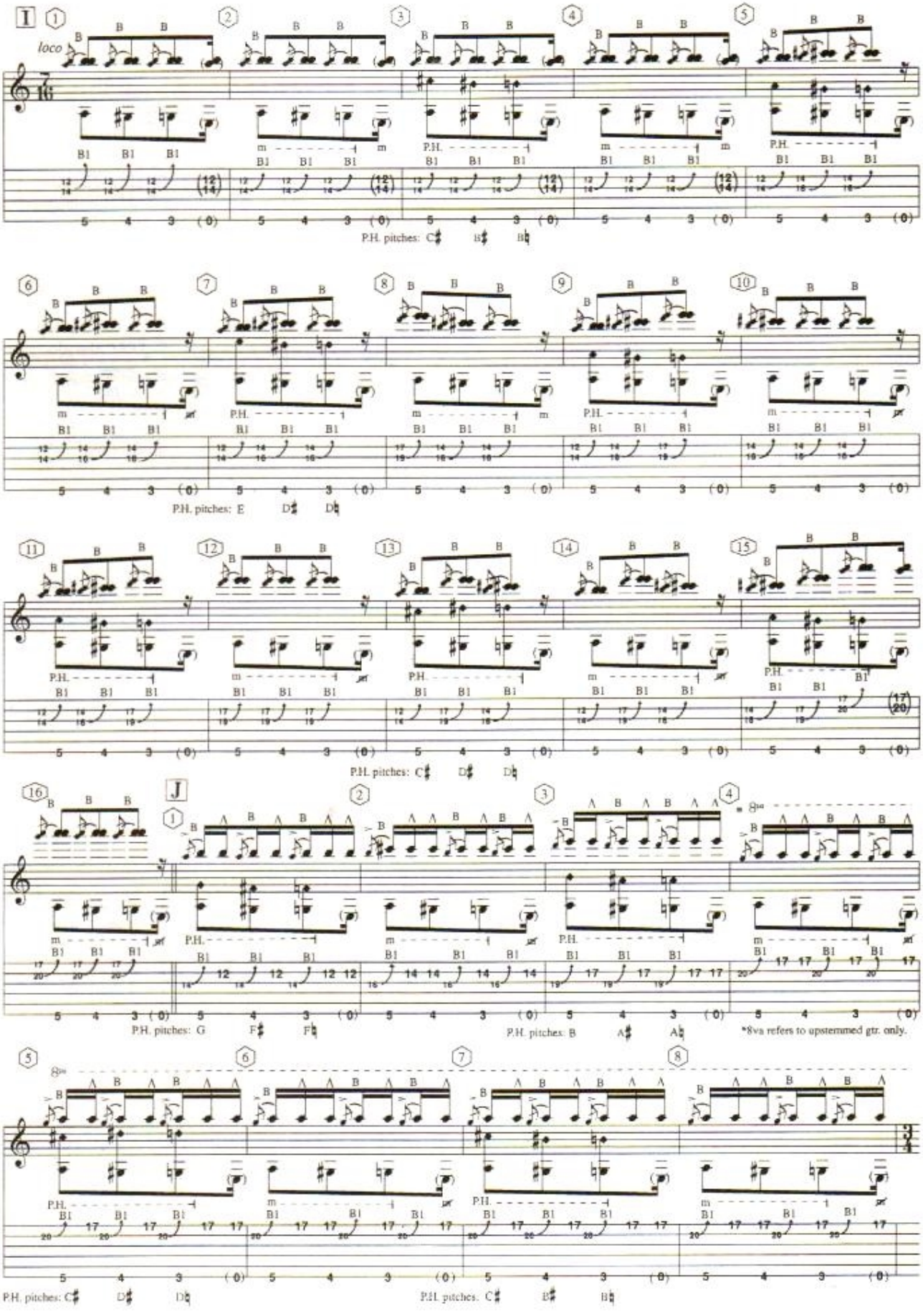
*Pull B string off side of neck, causing it to lay across high E string; pull it down, bending it away from neck on each attack.

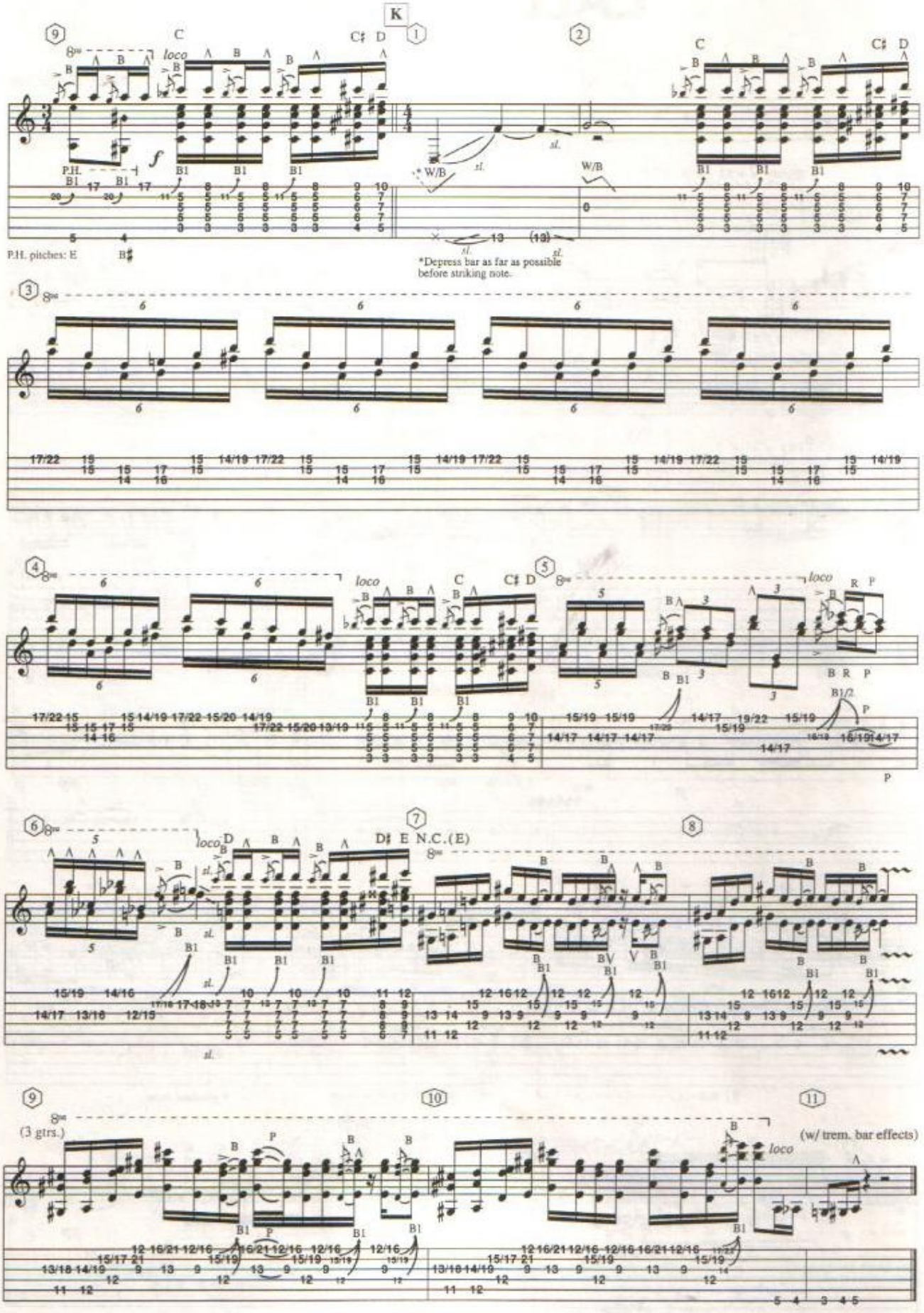





A4
loco
mf
P.H. (8va)
P.H. (15ma)
P.H. pitches: G F♯ F♮
P.H. pitches: E D♯ D♮
F
Play all of the available E's on the guitar in a chaotic frenzy.
G
Guitar solo
N.C.
rake
P.H. (8va)
W/B
P.H. pitches: B G♯
P.H. pitches: D A G♯ A♯

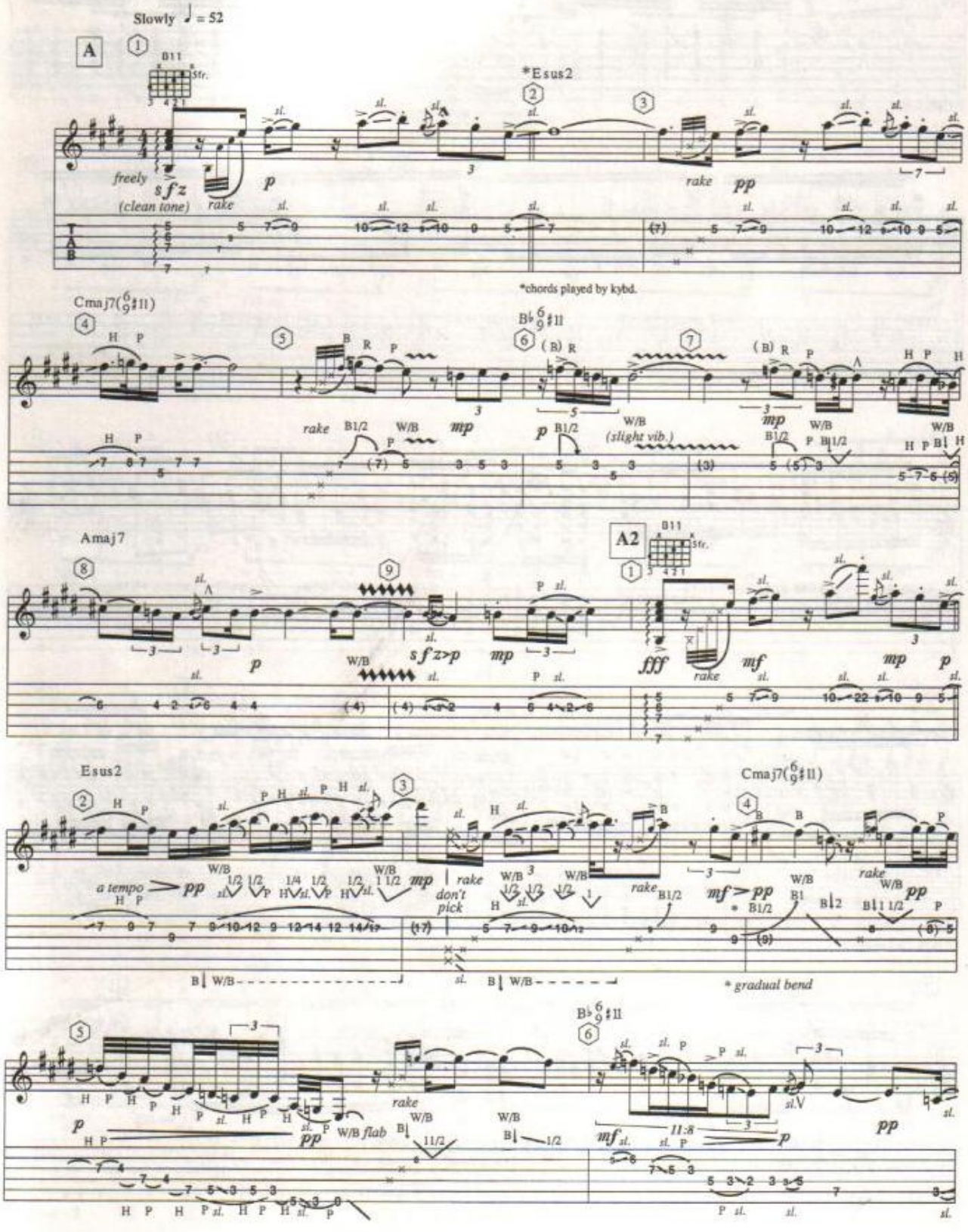

(E)
P.H.
(15ma)
P.H.
P.H. pitch: D
loco
pick sl.
H
Gtr. I
Gtr. II
(3 gtrs.)
W/B
B1/2B1
B1
Elegantly
wide vib. W/B
mf
W/B 1/2
molto vib. W/B
*Pull bar up.
**Depress & vib. bar simultaneously.

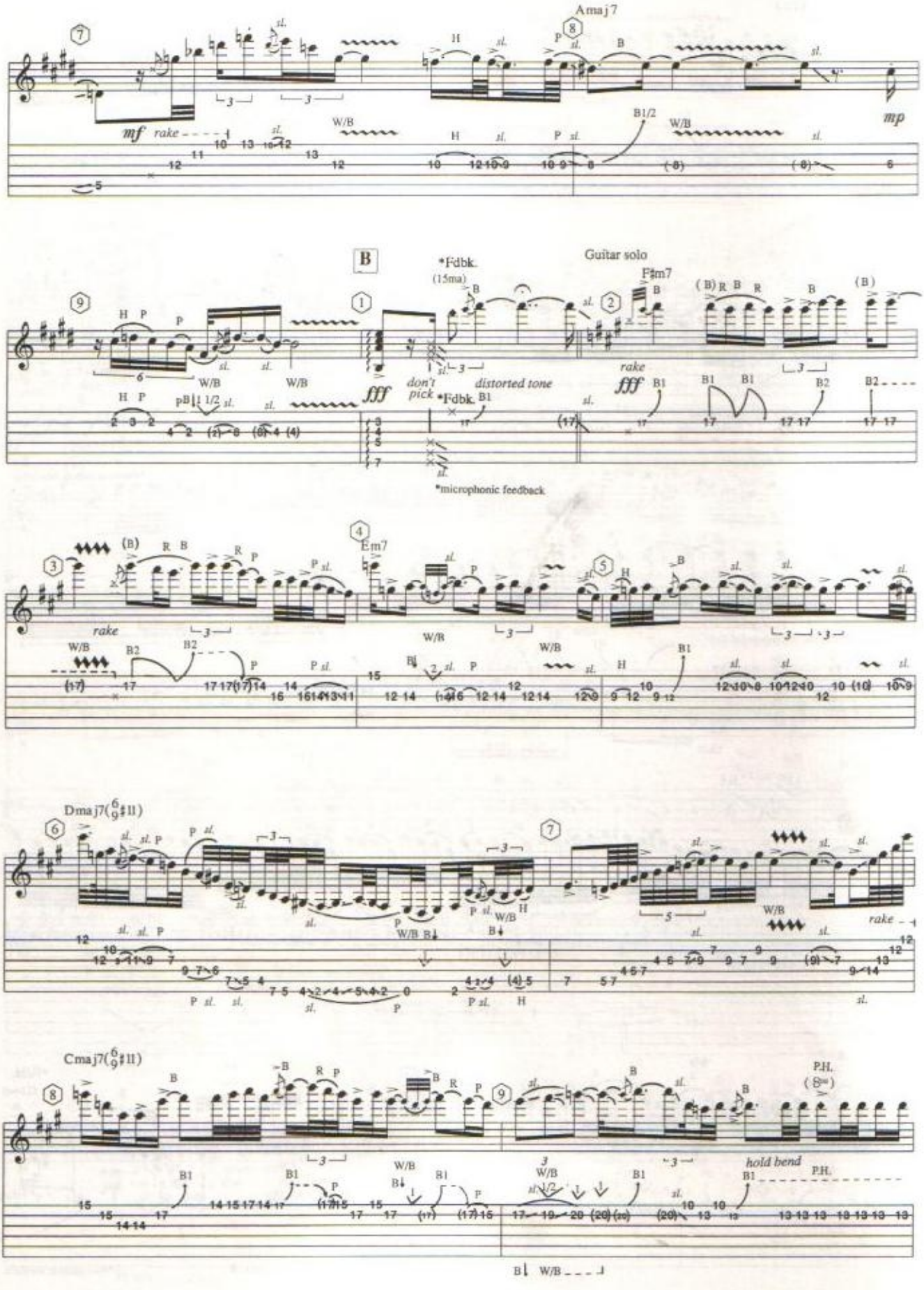

I
loco
P.H. pitches: C♯ B♯ B♮
P.H. pitches: E D♯ D♮
P.H. pitches: C♯ D♯ D♮
J
P.H. pitches: G F♯ F♮
P.H. pitches: B A♯ A♮
*8va refers to upstemmed gtr. only.
P.H. pitches: C♯ D♯ D♮
P.H. pitches: C♯ B♯ B♮

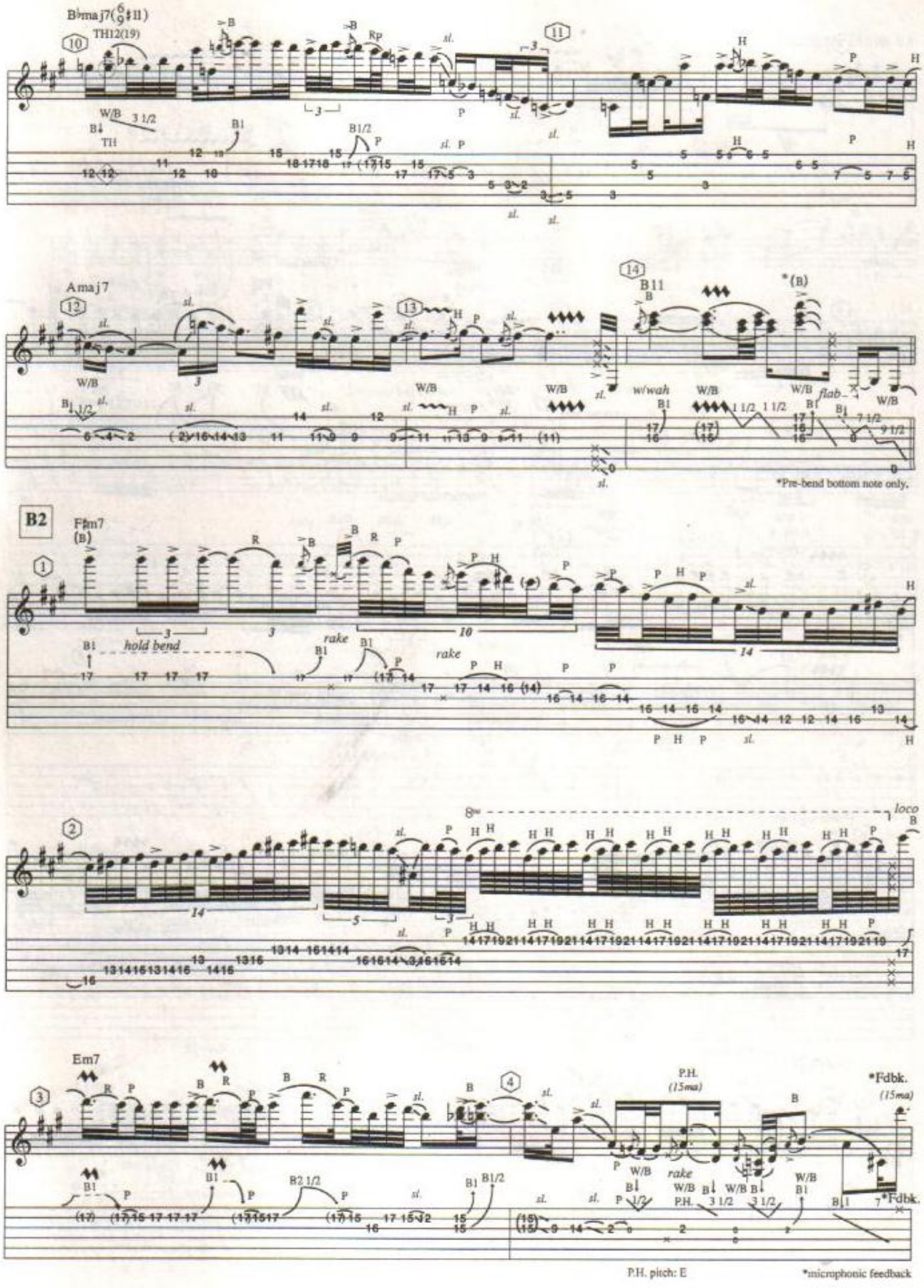

K
C
C♯ D
loco
P.H.
W/B
P.H. pitches: E B♯
*Depress bar as far as possible before striking note.
D♯ E N.C.(E)
(3 gtrs.)
(w/ trem. bar effects)

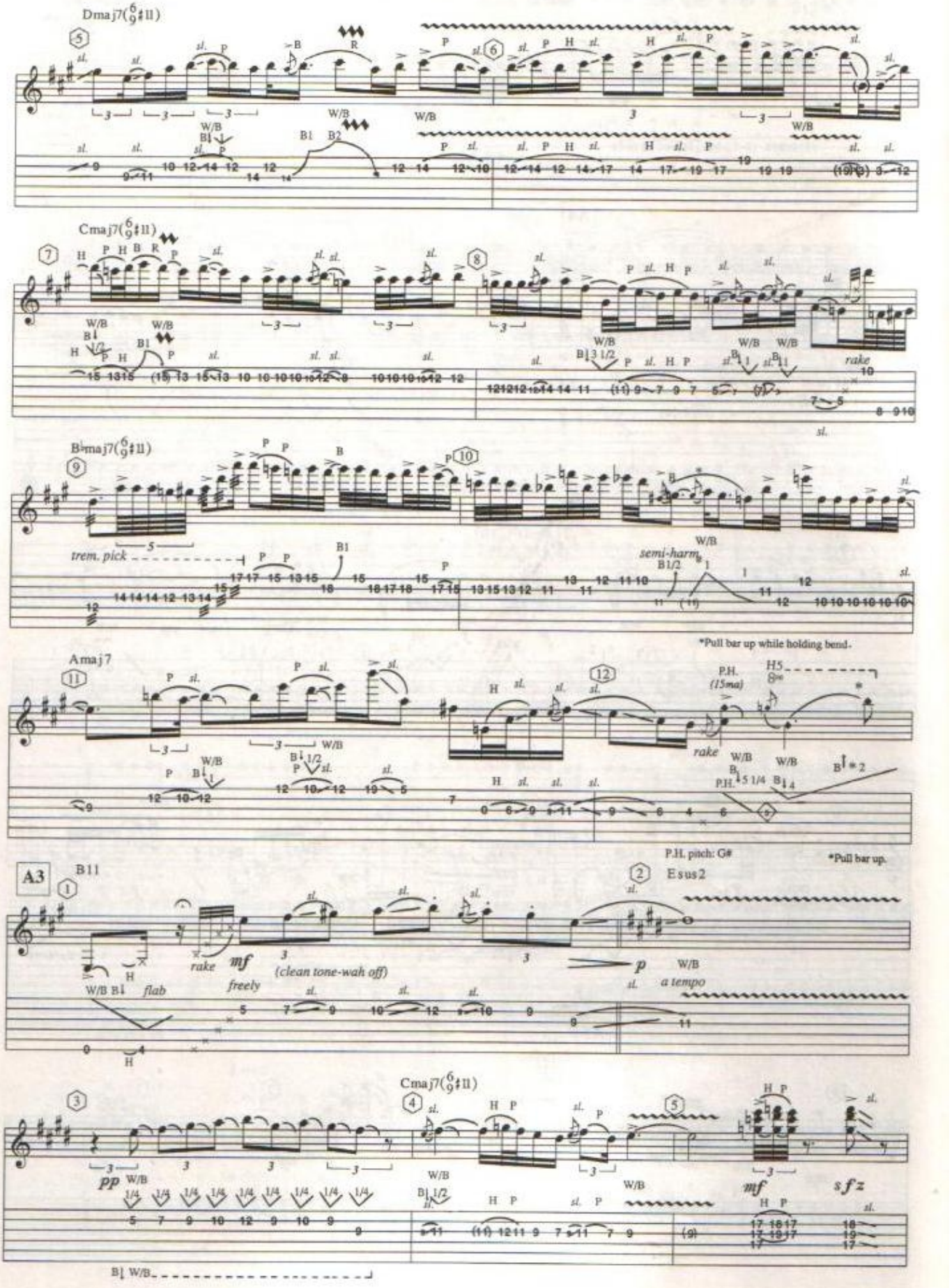
CALL IT SLEEP

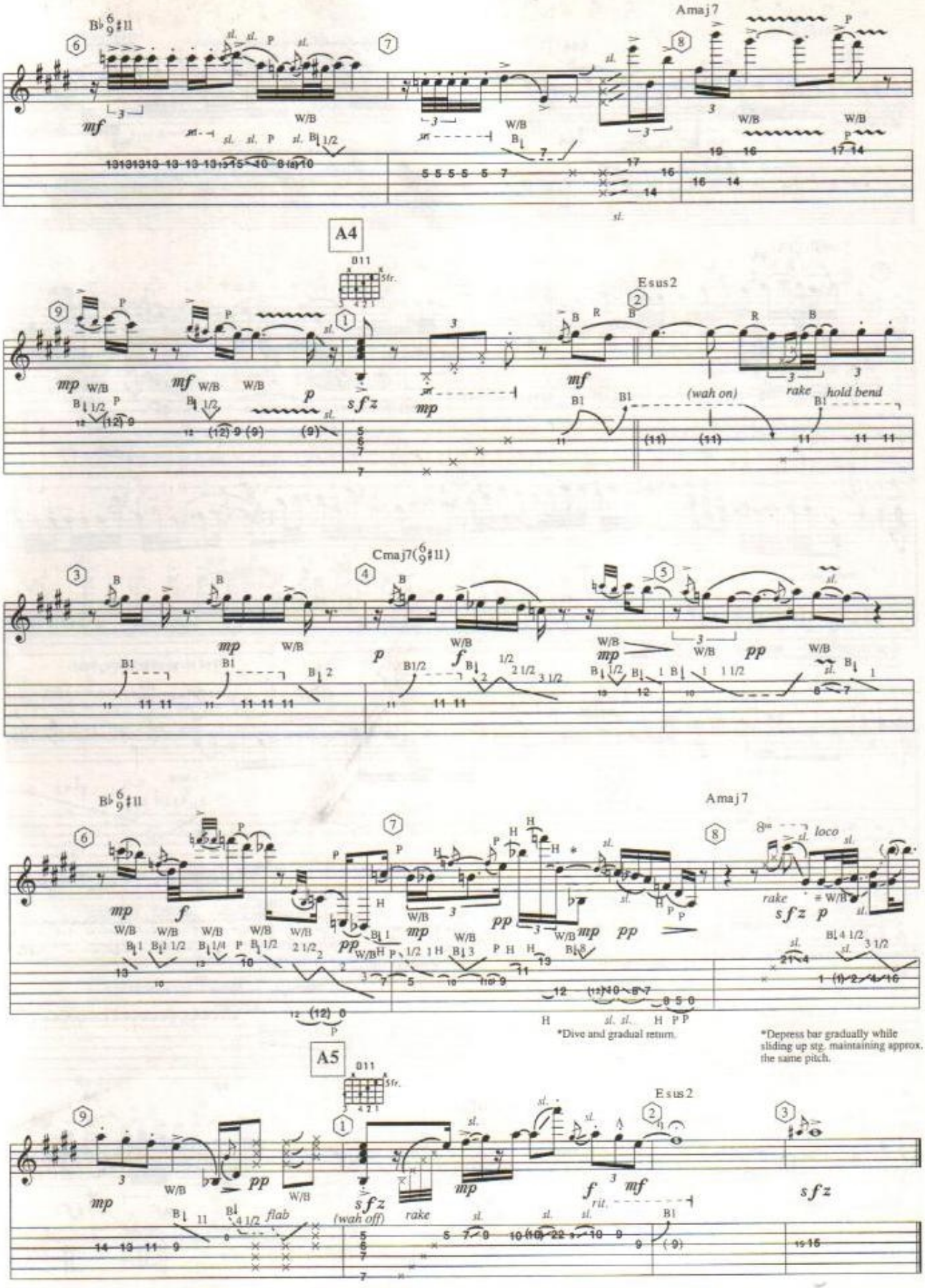
Music by Steve Vai




Amaj7
mf rake
W/B
mp
B
*Fdbk.
(15ma)
Guitar solo
F♯m7
don't pick
distorted tone
fff
rake
*microphonic feedback
Em7
Dmaj7(6/9♯11)
Cmaj7(6/9♯11)
P.H.
hold bend

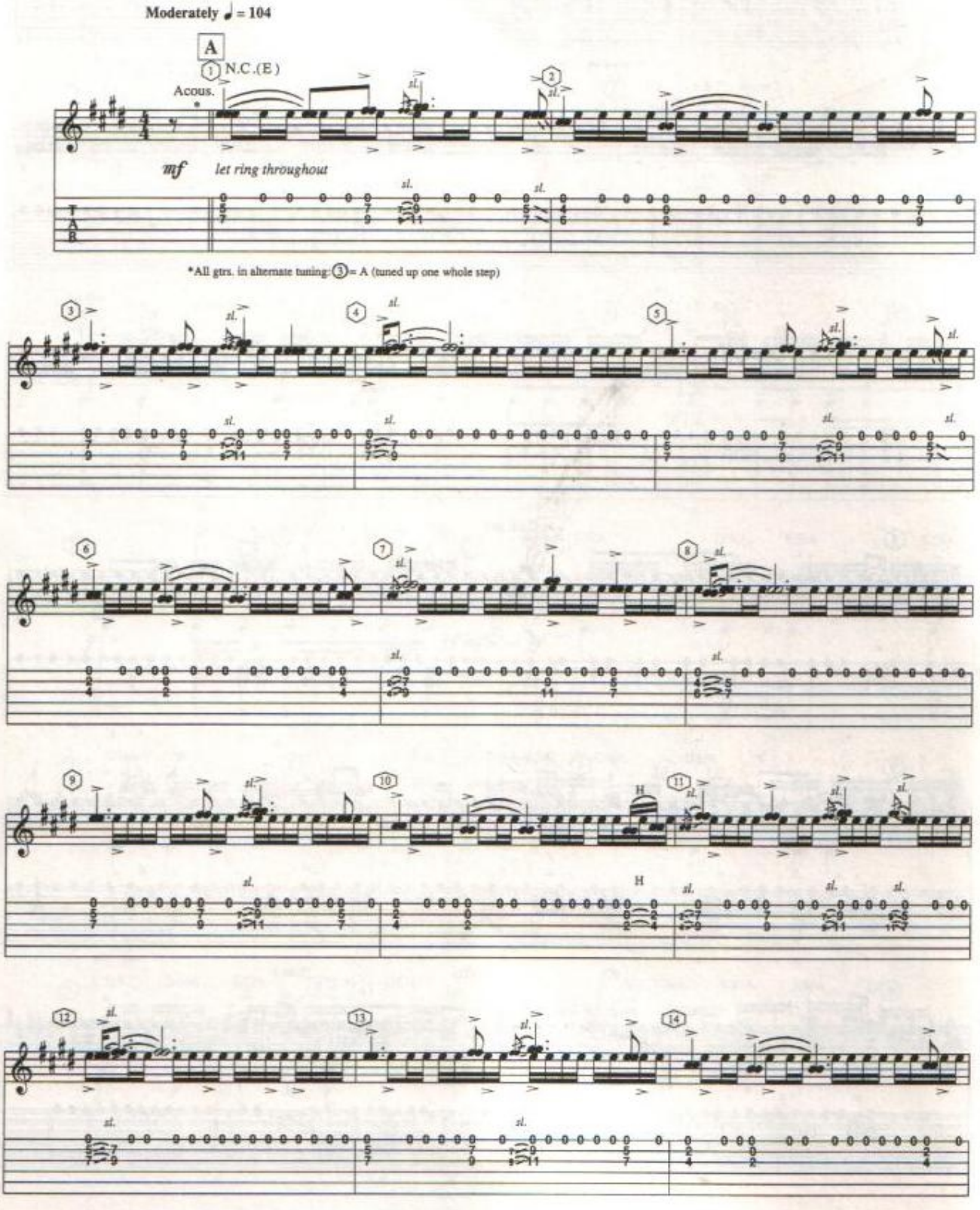

B♭maj7(♯11)
TH12(19)
Amaj7
B11
*(B)
*Pre-bend bottom note only.
B2
F♯m7
hold bend
rake
loco
Em7
P.H.
(15ma)
*Fdbk.
P.H. pitch: E
*microphonic feedback

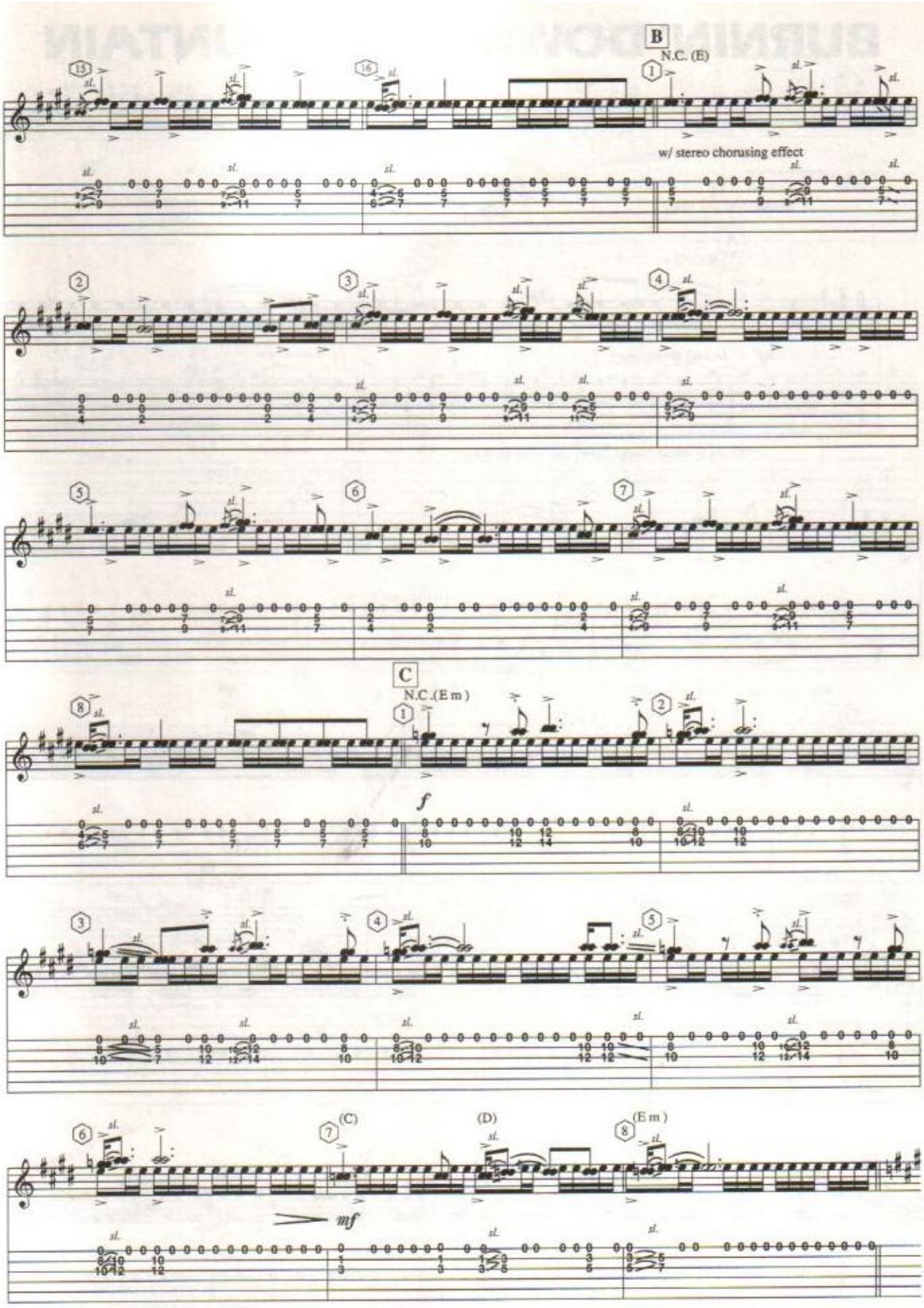

Dmaj7(6/9♯11)
Cmaj7(6/9♯11)
B♭maj7(6/9♯11)
trem. pick
semi-harm.
*Pull bar up while holding bend.
Amaj7
rake
P.H. (15ma)
P.H. pitch: G♯
*Pull bar up.
A3
B11
Esus2
flab
freely
(clean tone-wah off)
a tempo
Cmaj7(6/9♯11)

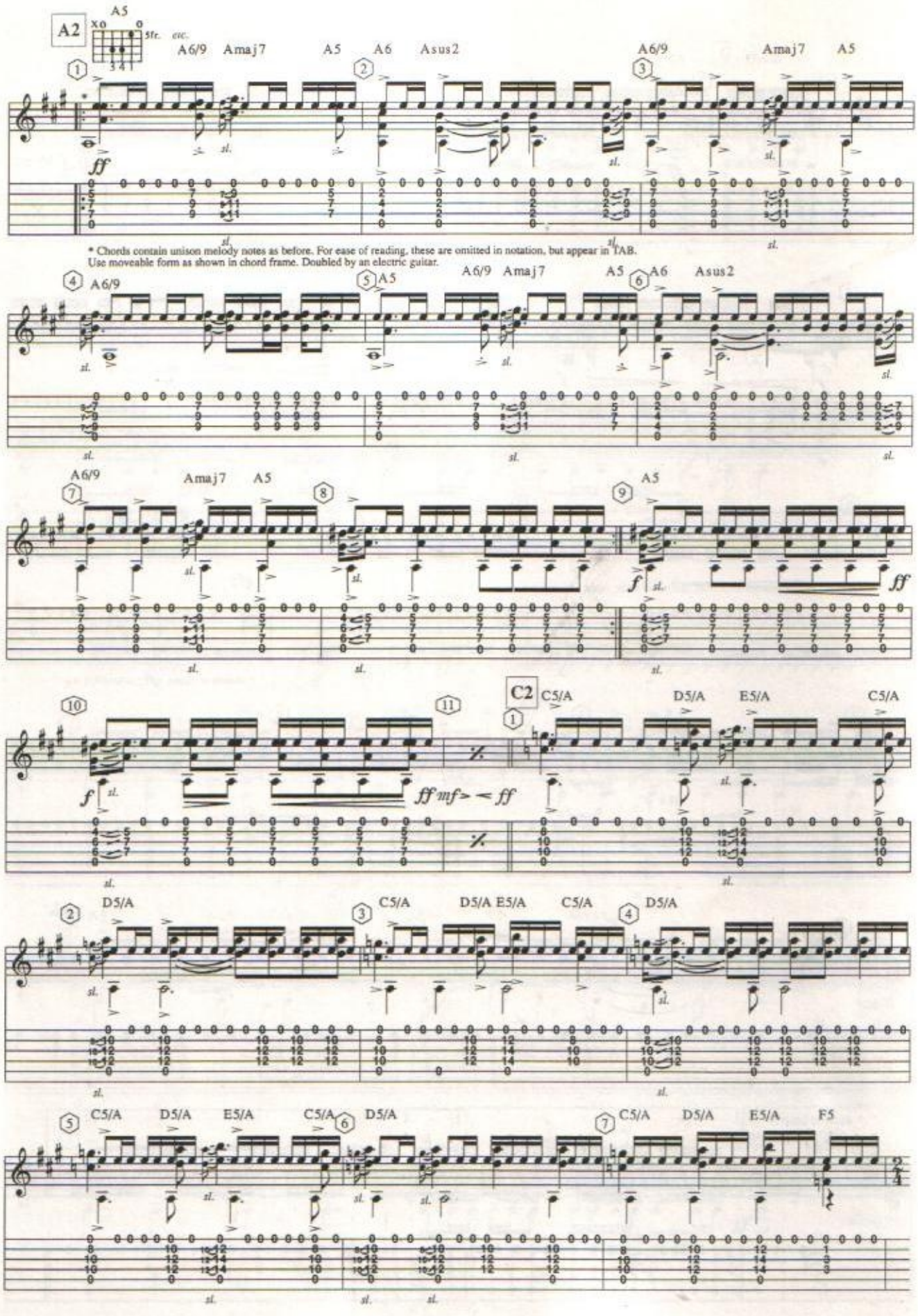

Amaj7
A4
Esus2
Cmaj7(6/9♯11)
Amaj7
*Dive and gradual return.
*Depress bar gradually while sliding up stg. maintaining approx. the same pitch.
A5
Esus2

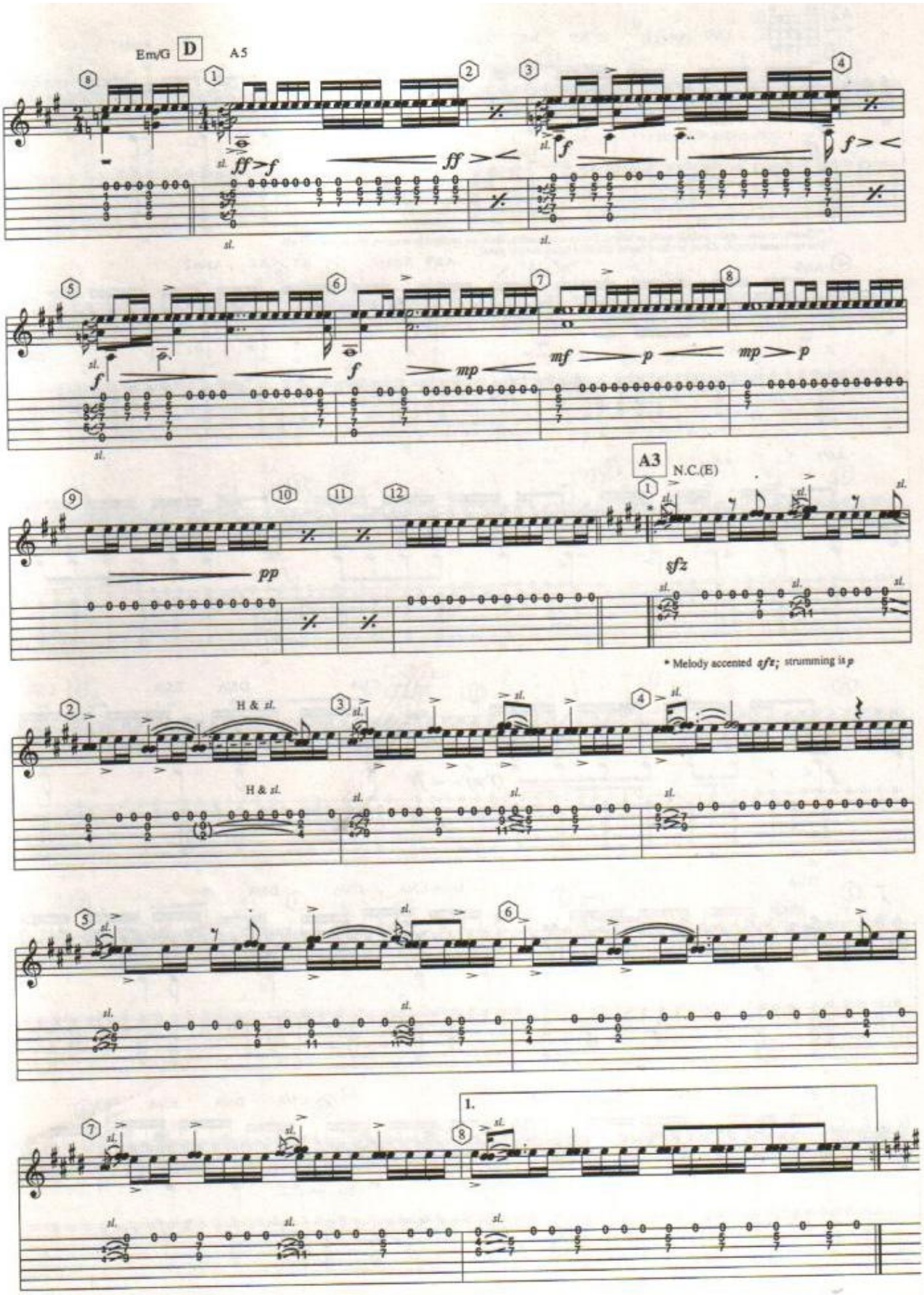
BURNIN' DOWN THE MOUNTAIN

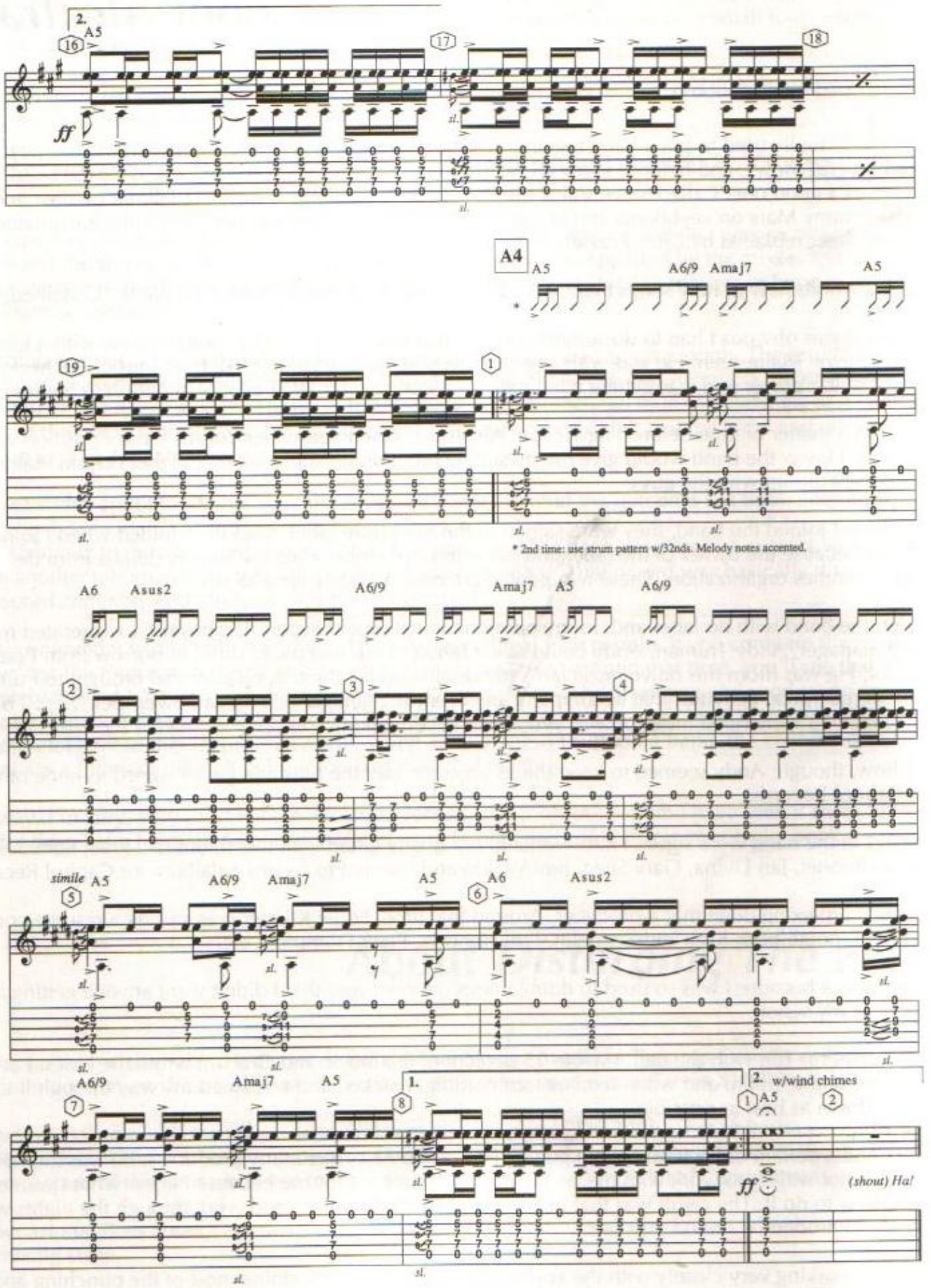
Music by Steve Vai




B
N.C. (E)
w/ stereo chorusing effect
C
N.C.(E m)
f
(C)
(D)
(E m)
mf


A2
A5
x o o
5fr.
etc.
3 4 1
A6/9 Amaj7 A5 A6 Asus2 A6/9 Amaj7 A5
ff
sl.
* Chords contain unison melody notes as before. For ease of reading, these are omitted in notation, but appear in TAB.
Use moveable form as shown in chord frame. Doubled by an electric guitar.
A6/9 A5 A6/9 Amaj7 A5 A6 Asus2
A6/9 Amaj7 A5 A5
f
ff
C2 C5/A D5/A E5/A C5/A
ff mf > < ff
D5/A C5/A D5/A E5/A C5/A D5/A
C5/A D5/A E5/A C5/A D5/A C5/A D5/A E5/A F5


Em/G
D
A5
A3
N.C.(E)
H & sl.
* Melody accented sfz; strumming is p
1.


2.
A5
16
17
18
ff
sl.
A4
A5
A6/9
Amaj7
A5
*
19
1
* 2nd time: use strum pattern w/32nds. Melody notes accented.
A6
Asus2
A6/9
Amaj7
A5
A6/9
2
3
4
simile
A5
A6/9
Amaj7
A5
5
6
A6
Asus2
A6/9
Amaj7
A5
7
1.
8
2. w/wind chimes
1
A5
2
ff
(shout) Ha!

A Bit About *Alcatrazz*

I actually tried to put a band together to play the music on *Flex-Able*. Boy, what an ordeal. We played several shows, and before I knew it I was in debt for about $7,500. That was it for the band. Too bad; it was a good one. Called Steve Vai & the Classified, the members were Stu Hamm on bass and vocals, Tommy Mars on keyboards and vocals, Sue Mathis on vocals and lyre, and Mike Barsimanto (who was later replaced by Chris Frazier) on drums.

I wrote a whole slew of new songs that I would like to record someday under the name "Classified."

Anyway, it was obvious I had to do somthing else. I had heard of a Swedish guitar player with a ton of chops, Yngwie Malmsteen. He was with a band called Alcatrazz. I didn't like their music, but he was a very fast guitar player and was getting a big following that was bringing a lot of attention to the band.

It was just a matter of time before Yngwie quit Alcatrazz. I then auditioned for his former position with the group. I knew the band would give me instant recognition on some level, and that I could make a fairly decent album with the guys.

At the time I joined the band, they were signed to the Rockshire label. Rockshire folded when I joined the band because the owner of the label and his wife were embezzling millions of dollars from the Howard Hughes organization. These two people are now spending time in jail.

This left the band with no label and, in my opinion, an extremely hyper, flamboyant, exaggerated rock 'n' roll manager, Andy Truman. Andy could talk a rabbit into a foxhole in order to borrow from Peter to pay Paul. He was (from this naive musician's standpoint) an accounting disaster that brought to fruition all the stereotypical activities that accompany an eccentric manager of a mega power rock 'n' roll band. It's just that we were not a mega power. We weren't even a na-nu power.

Somehow, though, Andy seemed to keep things together, pay the bills and get us signed to none other than Capitol Records.

The guys in the band were super. Hard-working, not overly gifted with talent, but had great attitudes. So, Graham Bonnet, Jan Uvina, Gary Shea, Jimi Waldo and I set out to record an album for Capitol Records.

The next perplexing dilemma: a producer. Around that time, Eddie Kramer was touting a resume consisting of such notables as Kiss, Led Zeppelin, Jimi Hendrix, Peter Frampton, etc.

I was nervous because I was so used to doing things my own way that I didn't want anyone getting in the way of my vision.

The band let me run with the ball. I wrote 95 percent of the music and Graham wrote the lyrics. I arranged the entire album and when it came to recording, I kicked and screamed my way through it to get the stuff down as best as possible.

Kramer had a certain old-school way of getting his sound. Also, like many producers, he was intimidated and not willing to work with me on my ideas. It was hard for me because I knew what I wanted to do and how to do it. The result was that I had to sneak into the studio and work through the nights when no one was around.

I was also working very closely with the keyboards, bass and vocals, doing most of the punching and fly-ins. Graham's vocals were incredible. His voice is extremely powerful. The only thing he lacks to make him one of the great performers of today is direction.

The record company entertained us with the notion that they were going to promote this album and "push the singles." Ha, ha, ha. We supported ourselves and went to Japan on a small tour before we tried for months to get it together in the States.

With all the ingredients of record company types, management characters, producers and band people rolled into a little disk, Alcatrazz's *Disturbing the Peace* was born.

Hailed by critics and shot down by video and radio, Capitol released about 30-50,000 copies, did minimal "push" on the record, and then discontinued it.

One aspect of the music that I could not be involved in was the mixing: While I was recording the bass player and the singer, Eddie Kramer was mixing in another room. Appalled by the mixes, and in a desperate attempt to realize the project's potential, I stole the final multi-track masters in hope of remixing the album someday.

Capitol flaked out on us; when the product was released, there was no promotion. The result was that the album peaked at 180 on Billboard's Top Pop Albums of the Week and Alcatrazz did one show in Puerto Rico and about a dozen shows in the Midwest on a Winnebego tour. We did a gig at a club in L.A. and the entire record company came down. The result: They didn't like the band and wanted to sign me to do a solo album.

I signed with Capitol to do that solo album, and the story behind the outcome is a book unto itself.

I left Alcatrazz to pursue a career with David Lee Roth, another book unto itself. Alcatrazz went on to make another album on Capitol with Danny Johnson on guitar. That record was basically disregarded by the record company and the band was finally dropped.

I really enjoyed working with Alcatrazz. The guys are all real nice people. If you compare the music on *Disturbing the Peace* with the other heavy metal music released around that time, you'll see that it was definitely twisted a bit from the norm of the day. It's very "Vai." The arranging and production go a different direction than the bands (such as Ratt, Quiet Riot, etc.) of the time. I feel there was quite a commercial bent to that record, but again, when a label doesn't support a band, the chances of a hit album are a lot more difficult. Sure is too bad how that works.

Anyway, I'm very, very proud of the Alcatrazz record, and most people who have seen it seem to like it, and for those who have it and play guitar and want to play parts of it, this is your lucky book.

About *Disturbing The Peace*

All the guitars on this record were recorded at either Skyline Studio in Topanga Canyon or Cherokee Studio in downtown West Hollywood. The basic amp setup used was a Carvin X100 B amp.

A feed was taken out of the effects send and sent into a Roland SDE-3000. That unit was primarily used for mono delays and echoes. From the mix output of the Roland, it went into another SDE-3000. The stereo outputs of that unit were sent to the effect returns of the two individual Carvin amps.

An occasional Boss Super Overdrive was used for added sustain, and who knows what Kramer used in the mixing stage.

The old Strat was used on the entire album with the addition of a Choral sitar on "Desert Diamond."

The album was recorded and mixed on Trident-A-Range console.

Songs From *Disturbing The Peace*

GOD BLESSED VIDEO

We all really liked this song. We actually made a not-so-bad video for it, too. I made a debut as the devil and the angel—early reflections of *Passion and Warfare.* "God Blessed Video" was also the first single from the record, and it gave us all high hopes.

Any of you in bands (or maybe not in bands) will know what I'm talking about when I try to describe what I have come to term as "empty excuses." An empty excuse is a feeble attempt at explaining away or putting a reason on something that is failing or depressing. For instance, "I can't quit smoking because I'll gain weight." In the entertainment industry, these excuses get preposterous and amusingly pathetic.

Well, the excuse that I received for the reason why "God Blessed Video" wasn't being played was:

> Radio said it was too pro-video and anti-radio because of the video, and video people said it was too anti-video because of the lyrics.

Oh, well again!!!

Setup
I used the ol' Sticker Strat on this one through the Carvin gear. The signal from the effects send in the back of the head was sent to an SDE-3000. The Dry return was sent back to the FX return in the head and the wet return was sent to the FX return of another head. Each head had a 12 X 4 cabinet on it. The delay was then set to 120 milliseconds with no feedback. This way, for every other note I hit, the same note would echo out of the other cabinet 120 milliseconds later. This was good for playing against the echoes.

PAINTED LOVER

I remember recording the solo for this piece at Cherokee Studios. I tripled the part with an occasional three-part harmony going on. I couldn't get it as tight as I wanted since I was being hurried out of the studio because Cindy Lauper had booked time there. Good thing I was out on time.

Setup
I painted this song on a tiny DiMini Strat with the strings tuned to G, D, G, C, E, A. The part was then doubled. The amp was the Carvin X-100 B.

A LIGHTER SHADE OF GREEN

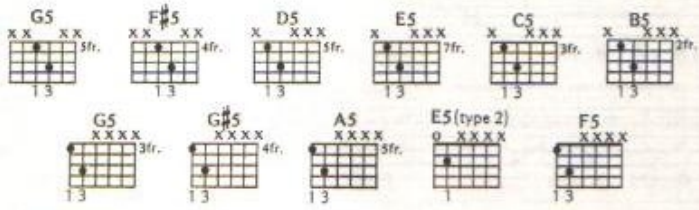
At the time this piece was recorded, taping was extremely in vogue. It was written on a tiny DiMini Strat in an airport in Sweden. There was a big argument regarding the publishing on this song because the band was given a publishing advance, and since I wrote this song myself, I received more publishing on the record than Graham Bonnett. His wife told the manager in a phone conversation that "Steve Vai is ripping us off." They believed I wrote this song entirely for the publishing. Oh, well.

P.S. I helped support Alcatrazz when everyone was broke.

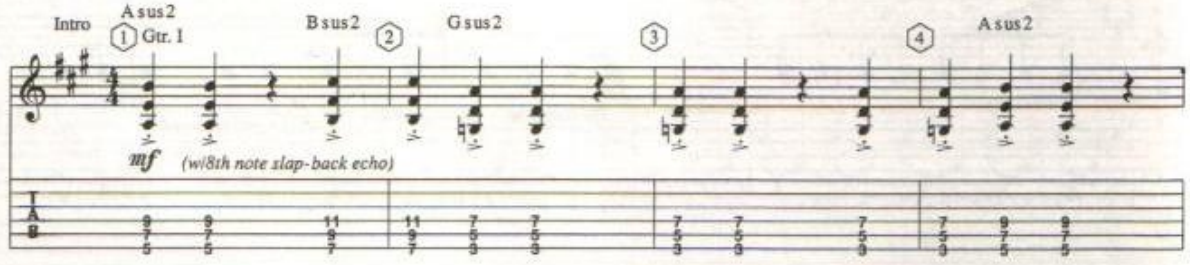
Setup
Stock Sticker Strat (DiMarzio X2N in the treble position). Carvin X-100 B, some slight outboard gear. The reverb effects were a manual move in the mix.

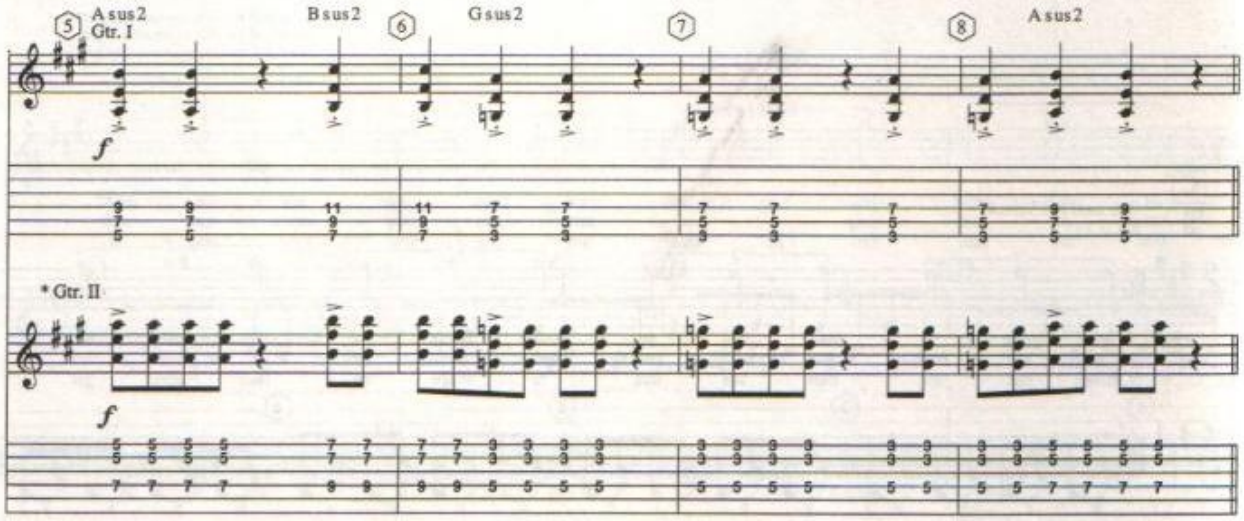
GOD BLESSED VIDEO

Words and Music by
Steve Vai and
Josephine Eime' Bonnet



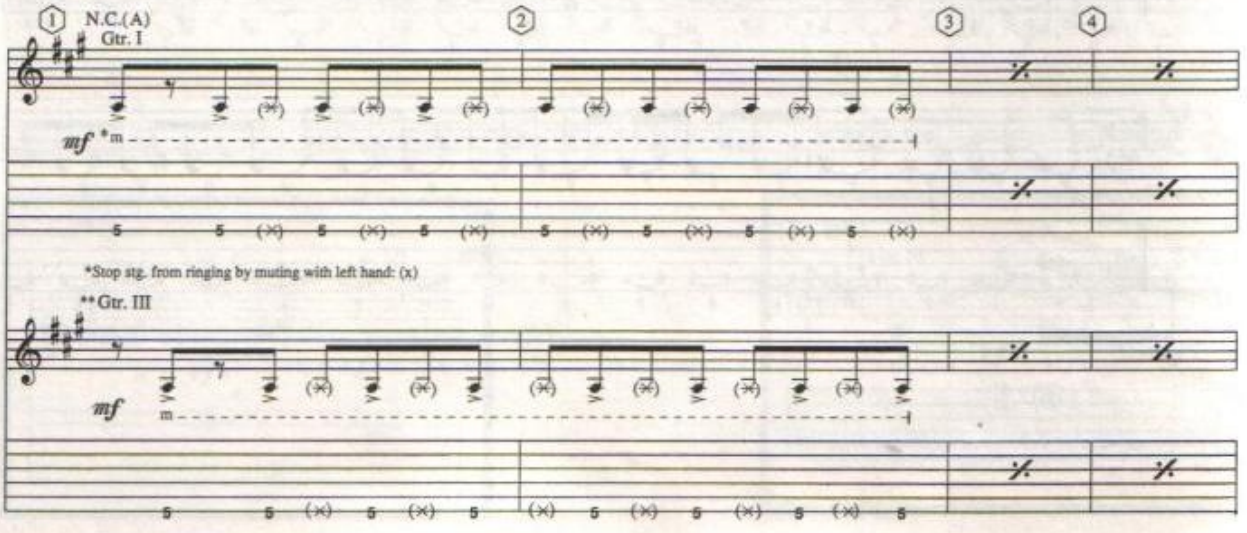
A **Fast Rock** ♩ = 246





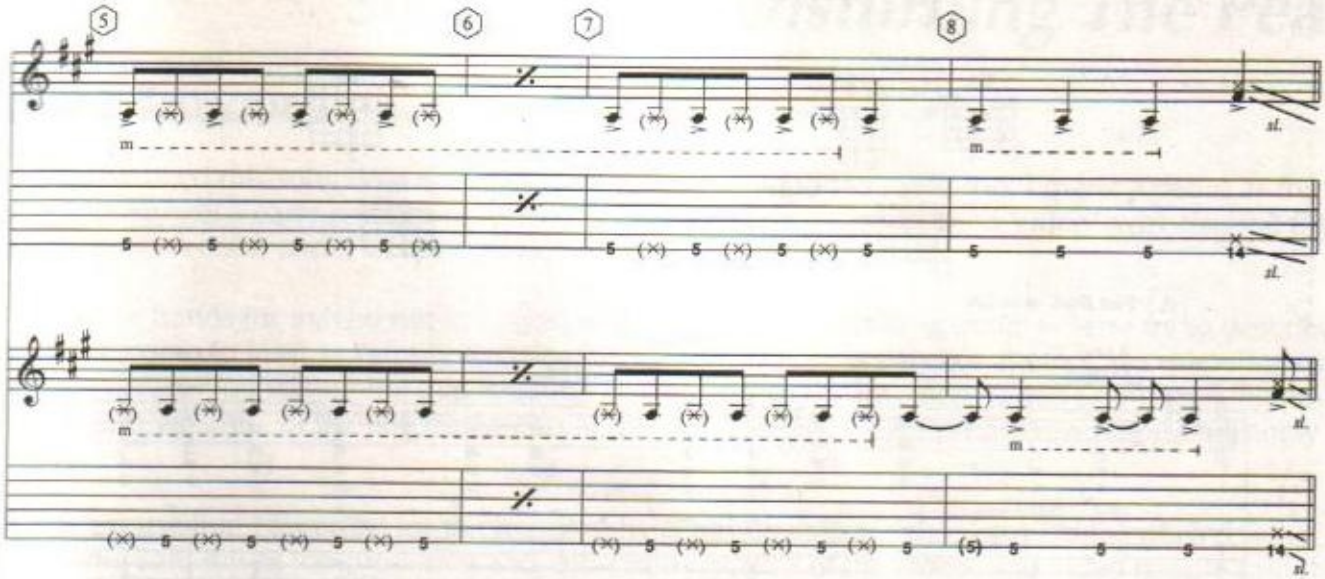
*Kybd. arr. for gtr.

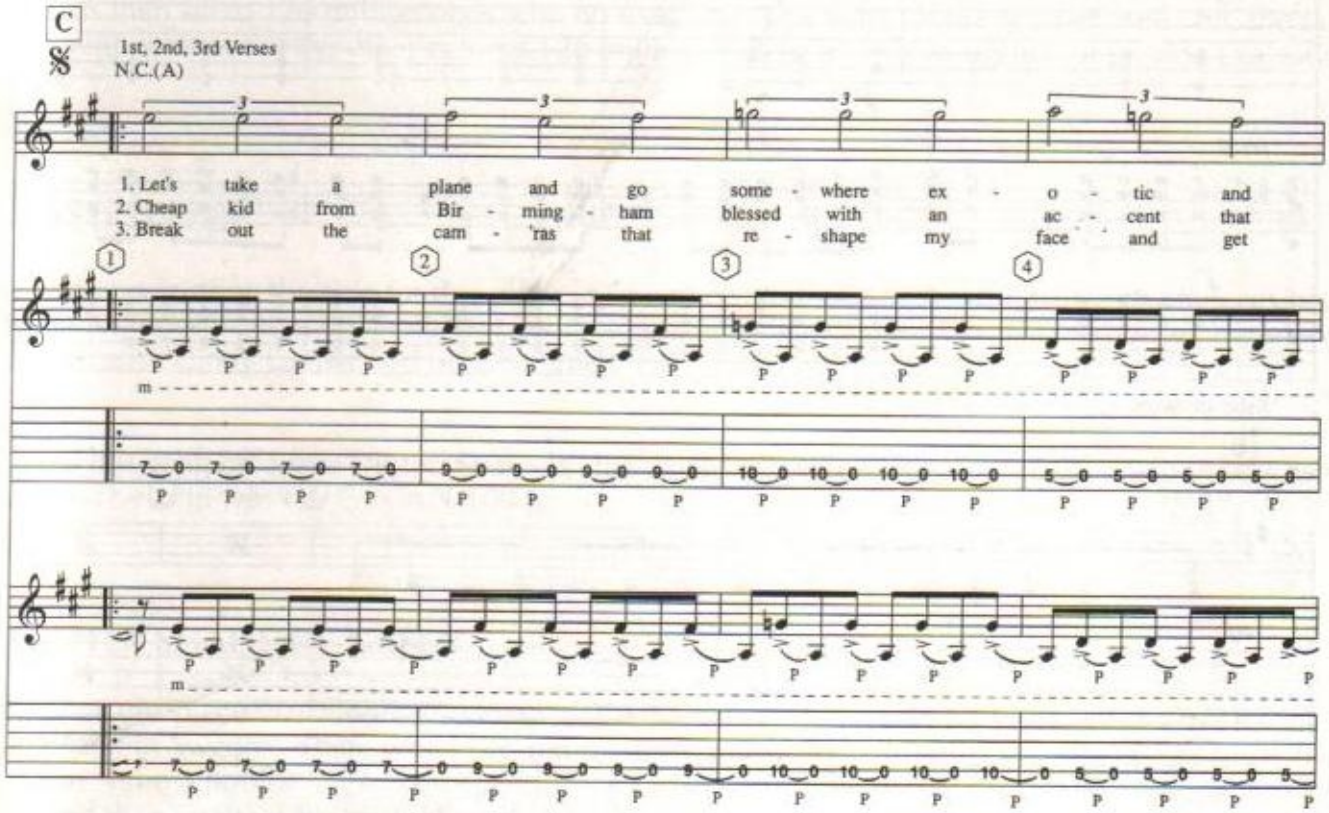
B



*Stop stg. from ringing by muting with left hand: (x)

**This gtr. part represents 8th note slap-back mix (delay set to 120ms)


5
6
7
8
sl.


C
1st, 2nd, 3rd Verses
N.C.(A)
1. Let's take a plane and go some - where ex - o - tic and
2. Cheap kid from Bir - ming - ham blessed with an ac - cent that
3. Break out the cam - 'ras that re - shape my face and get
1
2
3
4

2nd time substitute Fills 1 & 2

play with a non - des - cript song.
pours like the dark - est brown ale.
some - one to carve up my hair.

5 6 7 8

*No harmony vocal on 1st Verse;
sing low harmony only on 2nd Verse;
sing high harmony only on 3rd Verse.

Shoot all the crotch shots for twelve year old hope - fuls to
Just one more pup - pet, piss el - e - gant mar - i'o - nette.
If you can't beat 'em, you might as well join 'em and

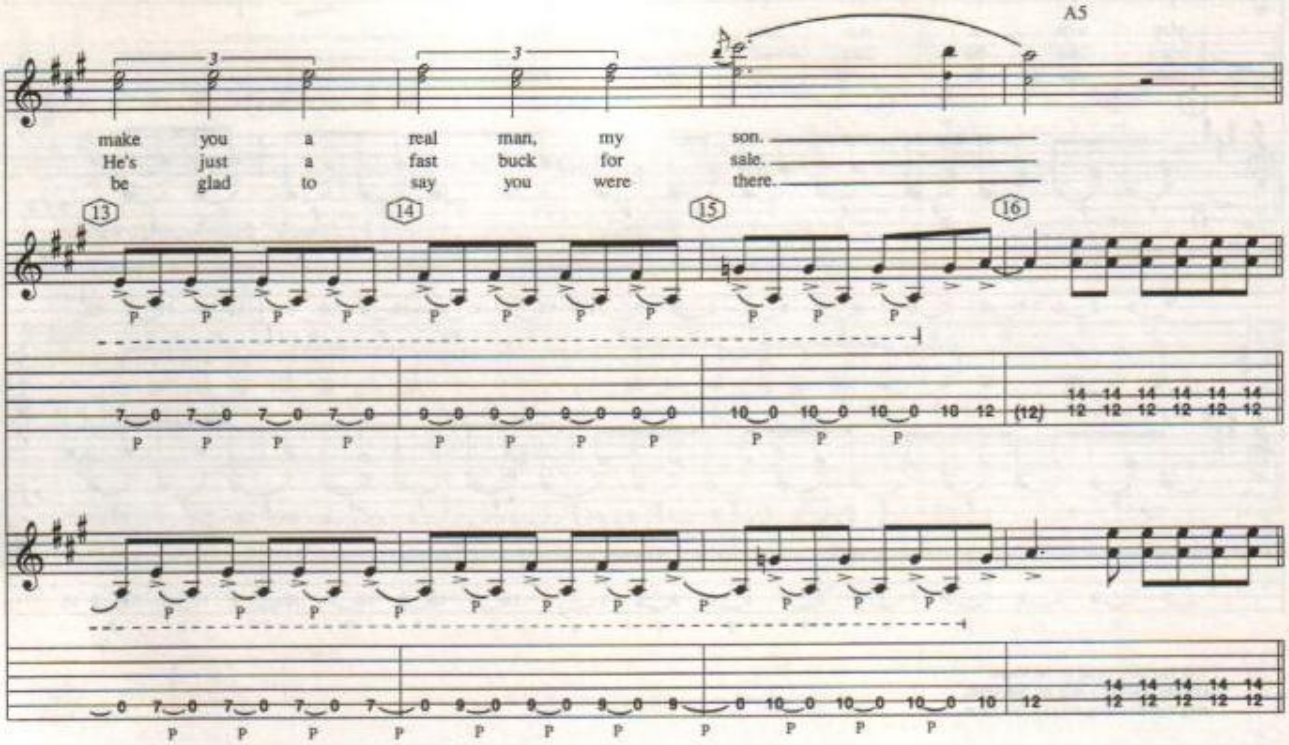
9 10 11 12

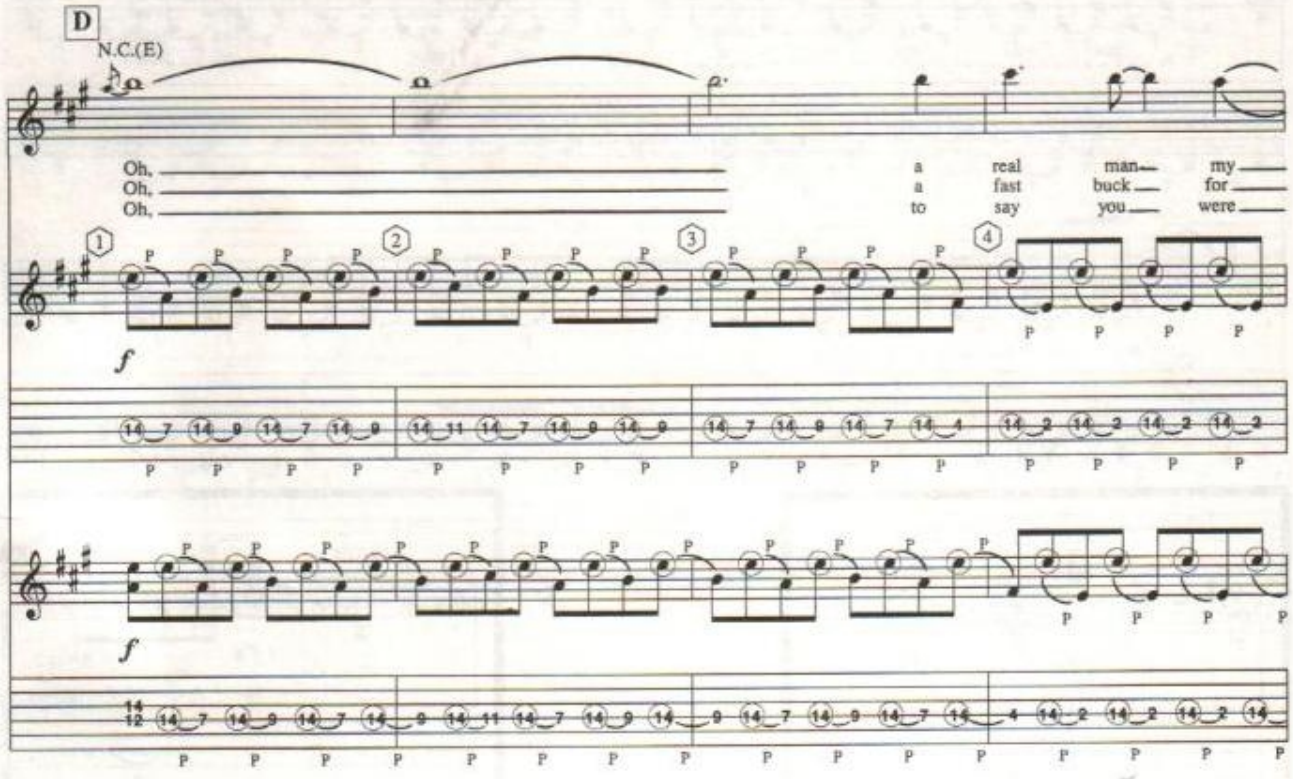
Fill 1

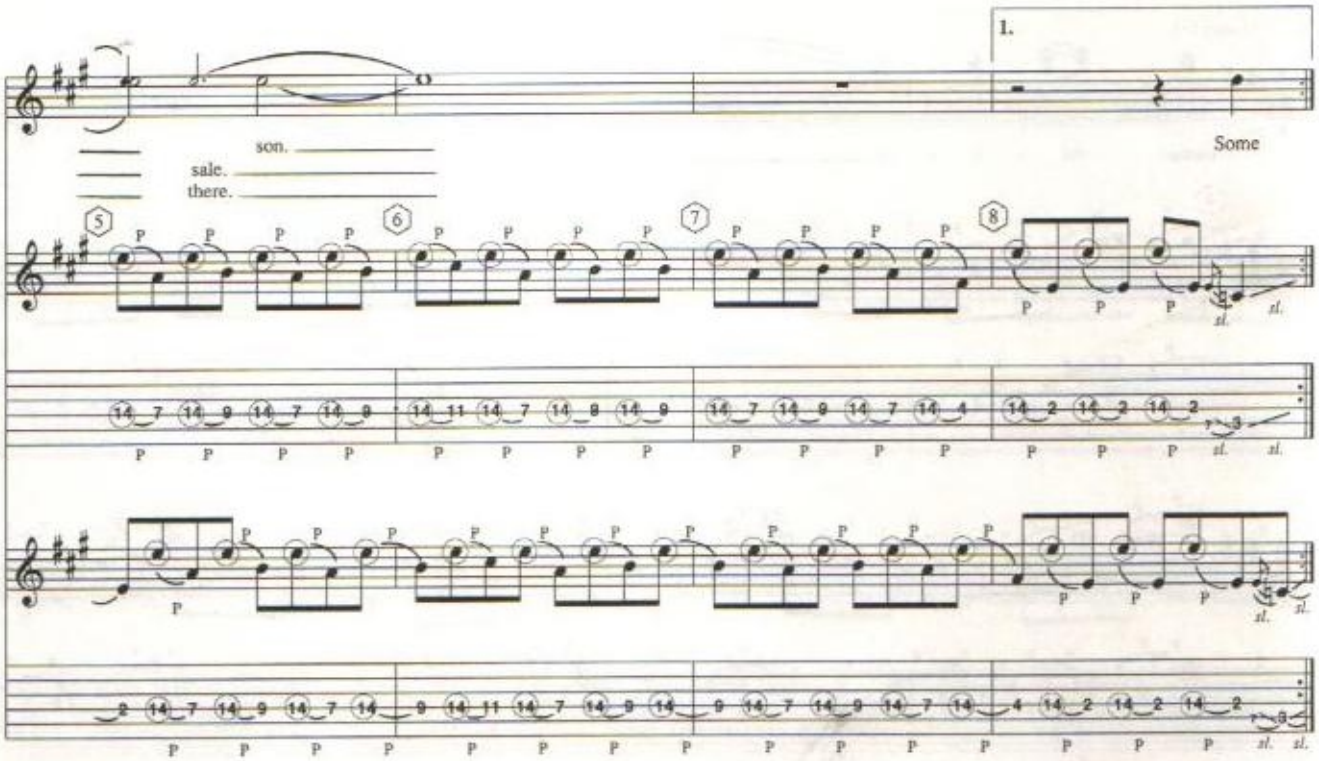
Gtr. I

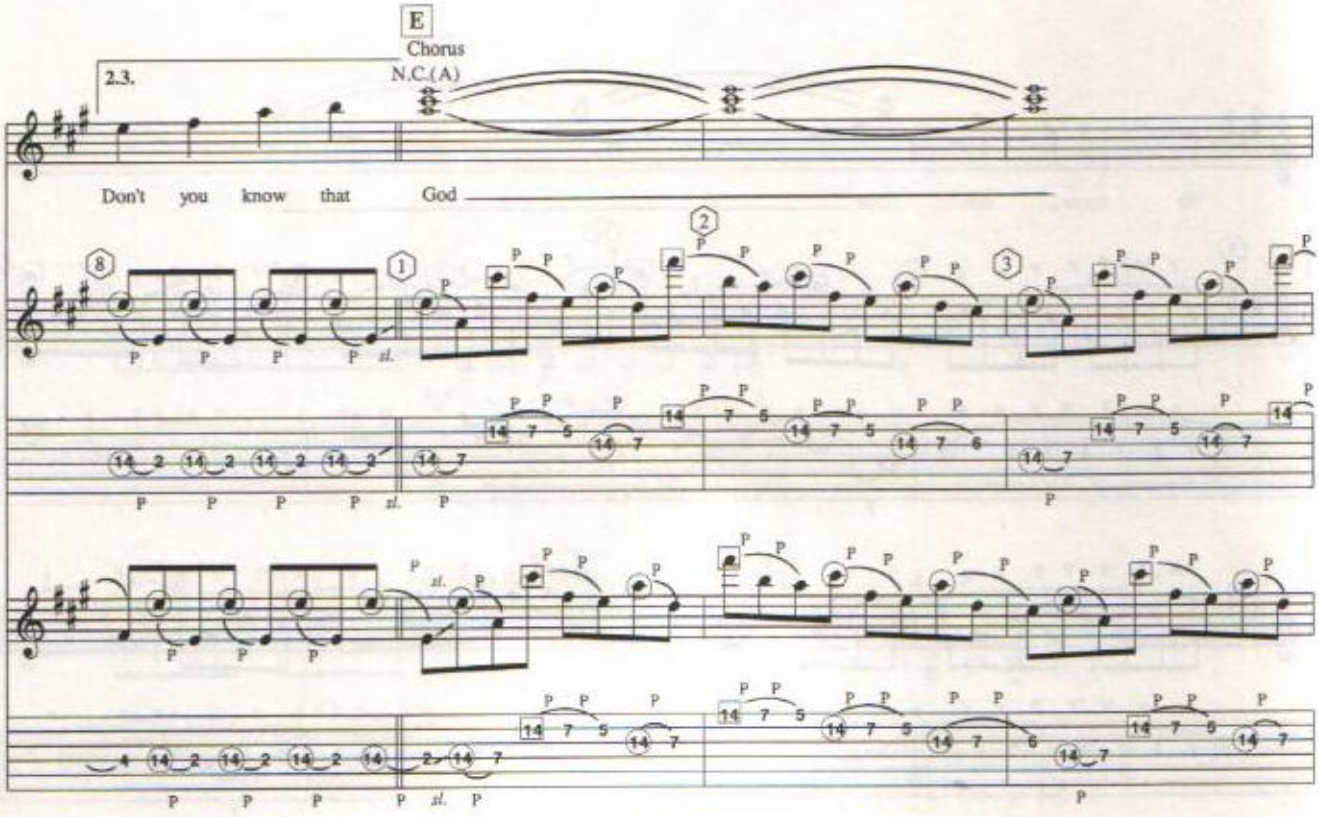
Fill 2

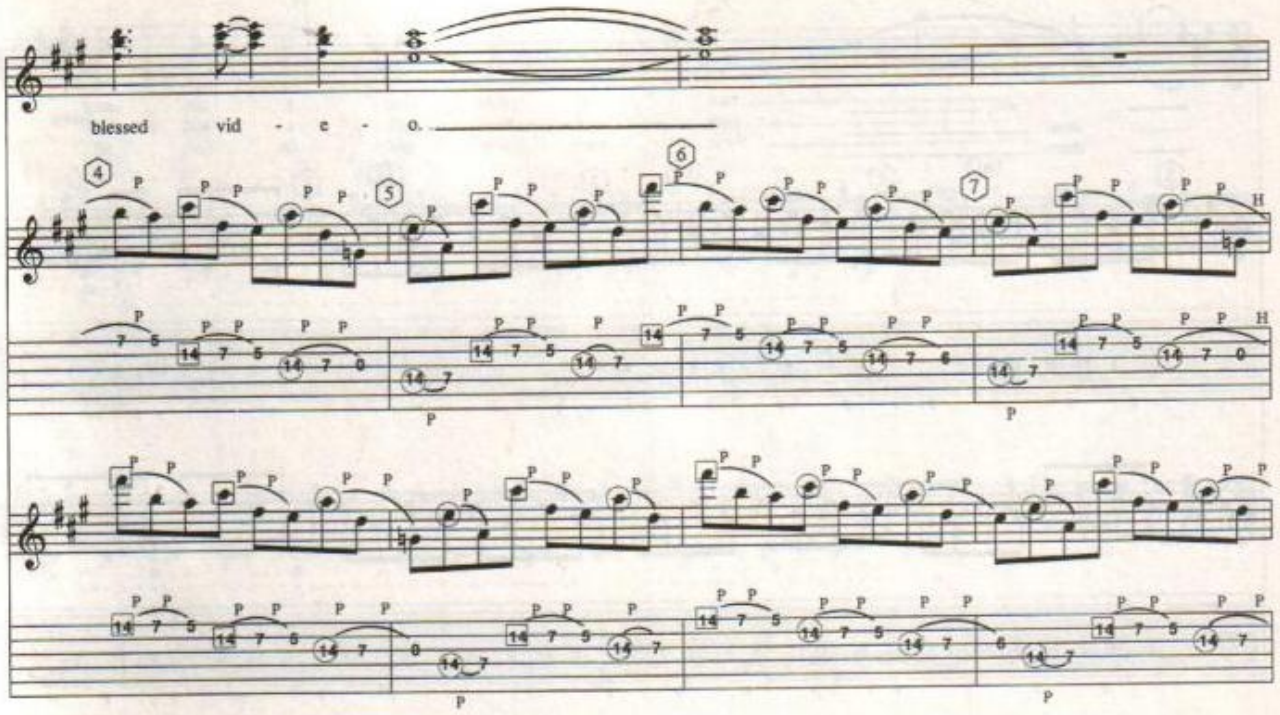
Gtr. III

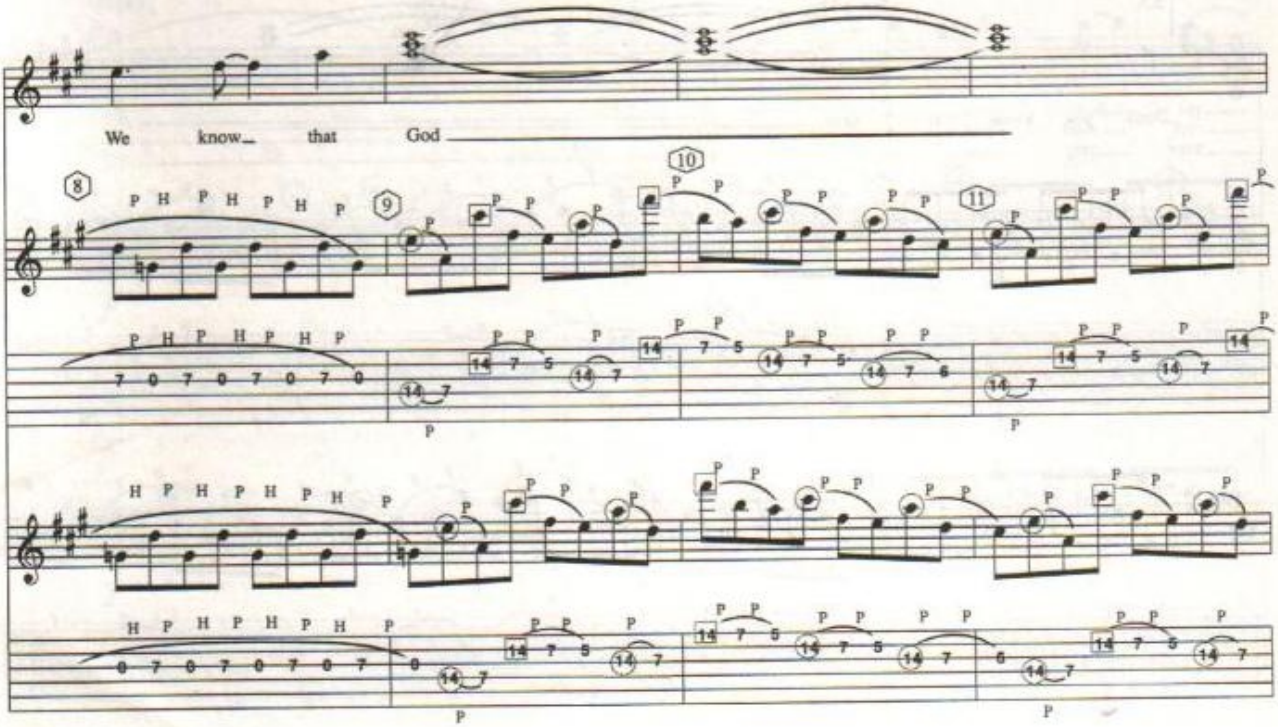

A5
make you a real man, my son.
He's just a fast buck for sale.
be glad to say you were there.

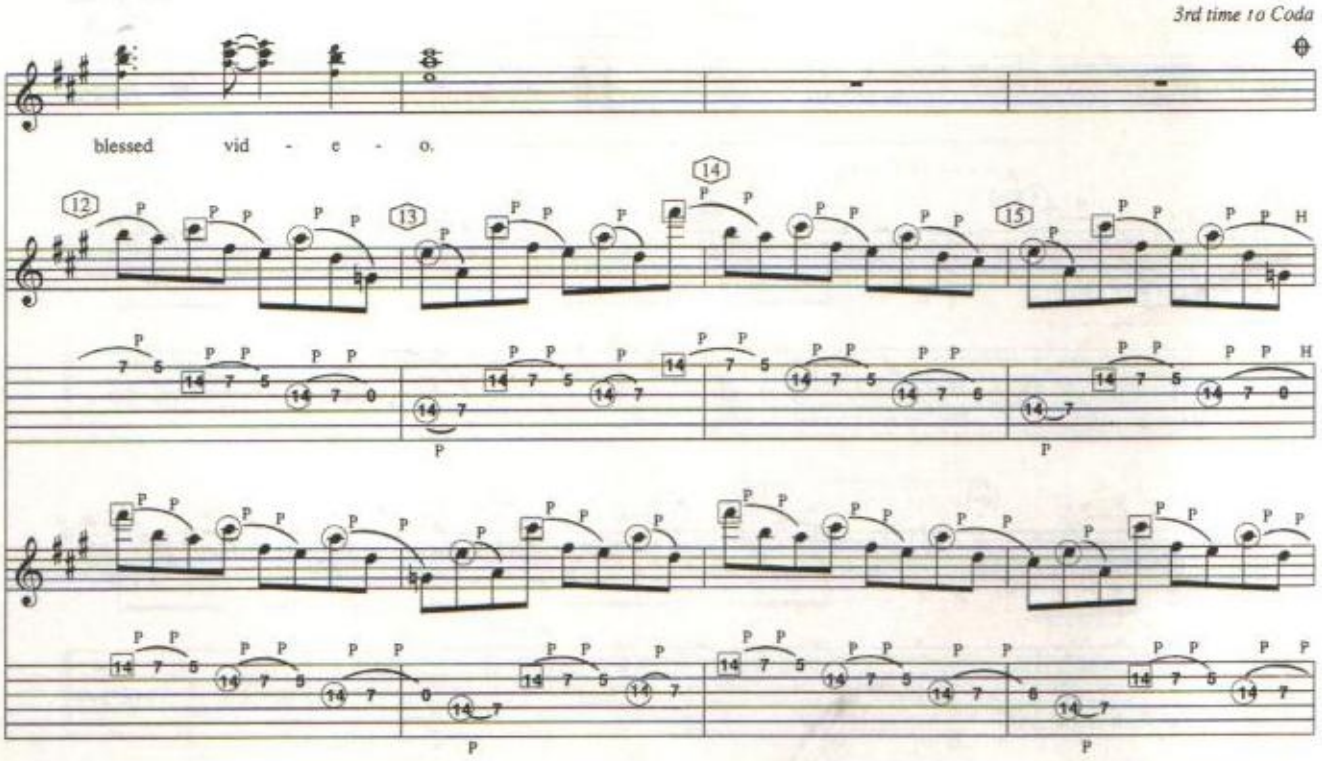

D
N.C.(E)
Oh, a real man my
Oh, a fast buck for
Oh, to say you were
f
f

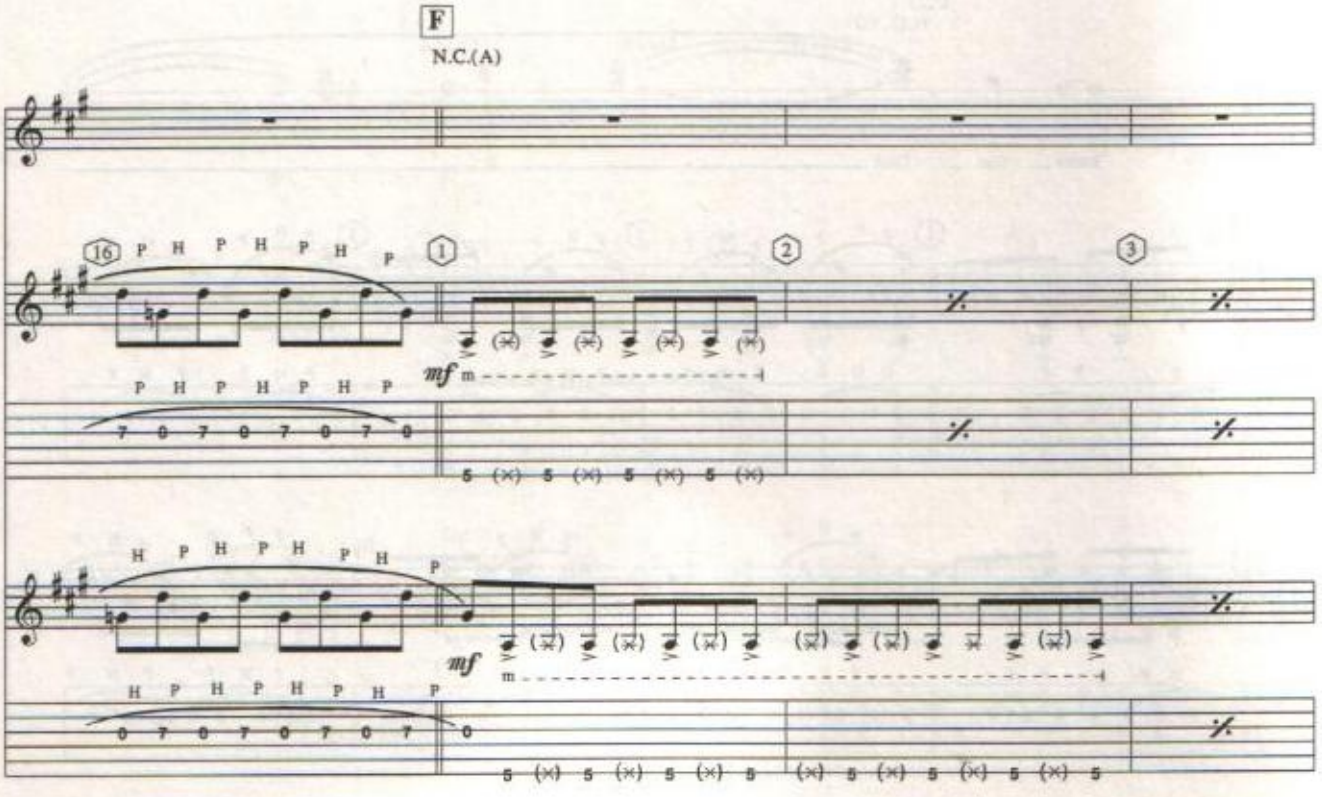

1.
son.
sale.
there.
Some

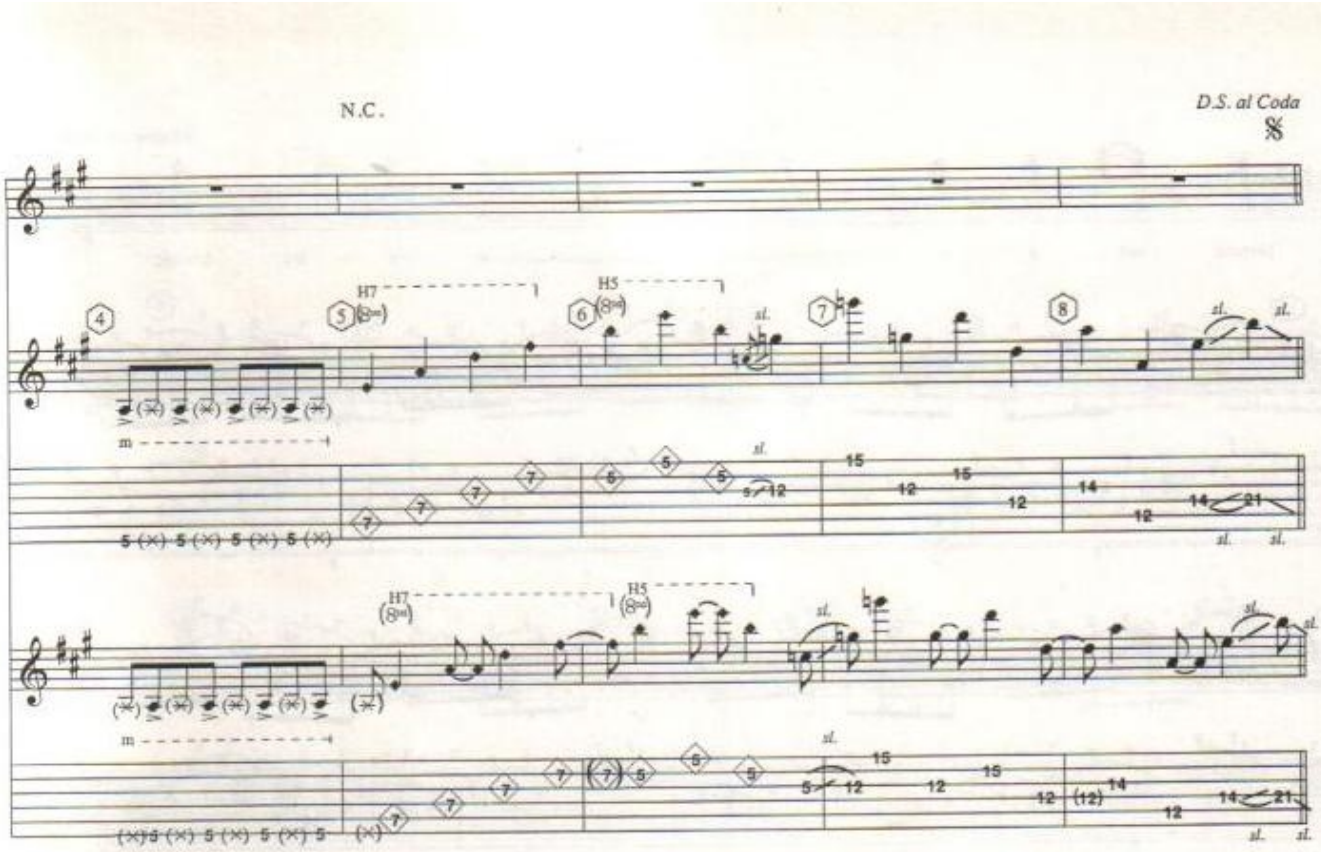

E
Chorus
N.C.(A)
2.3.
Don't you know that God

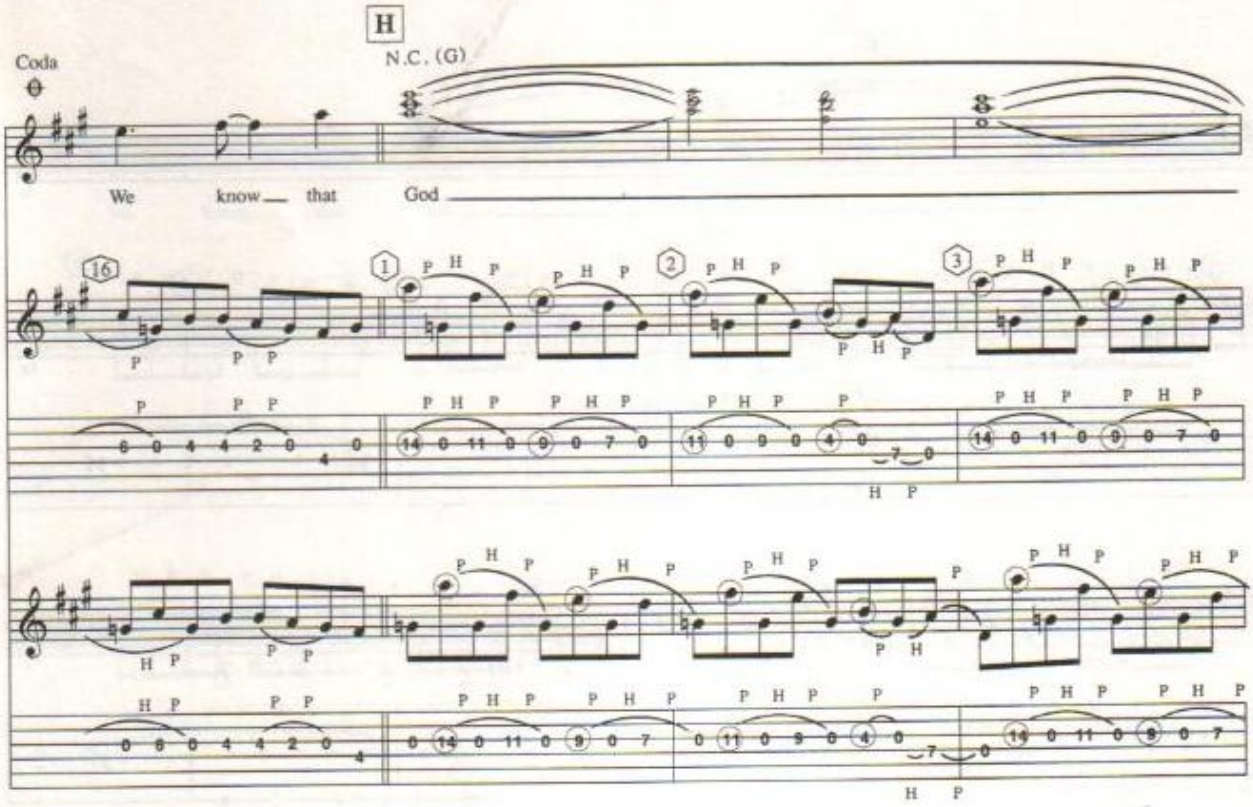

blessed vid - e - o.

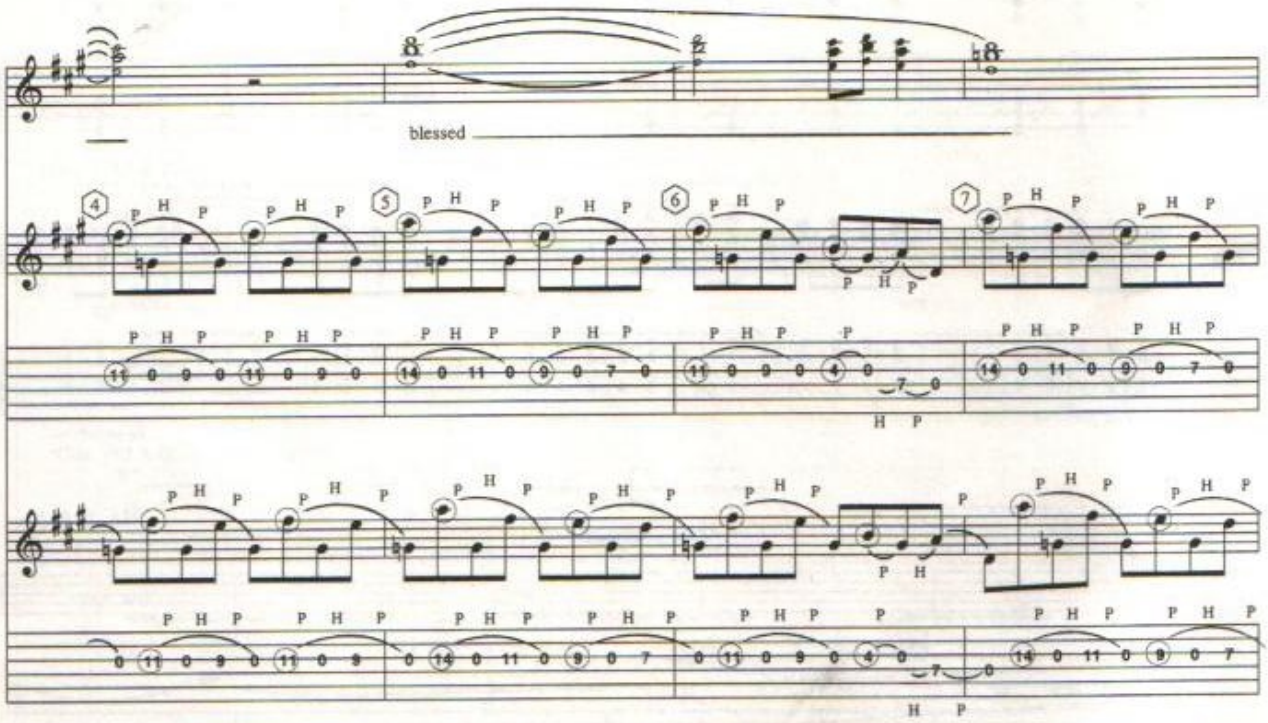

We know that God

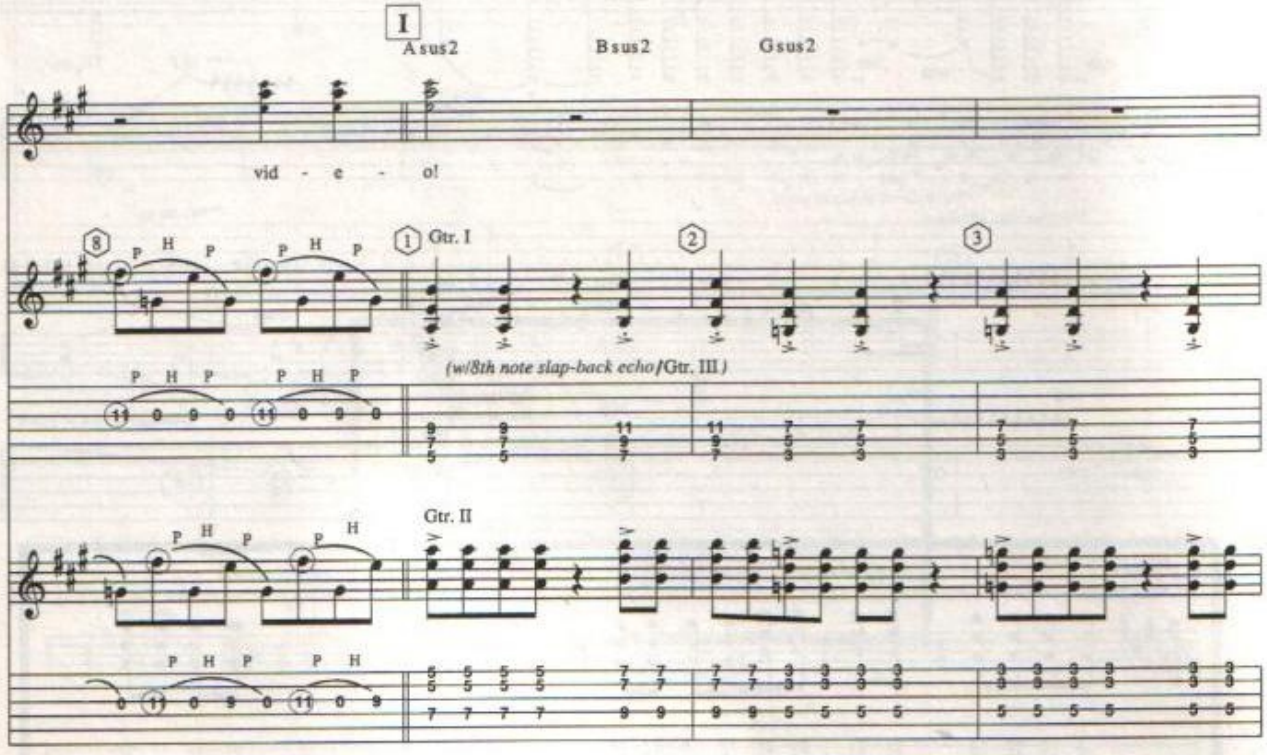

3rd time to Coda
blessed vid - e - o.

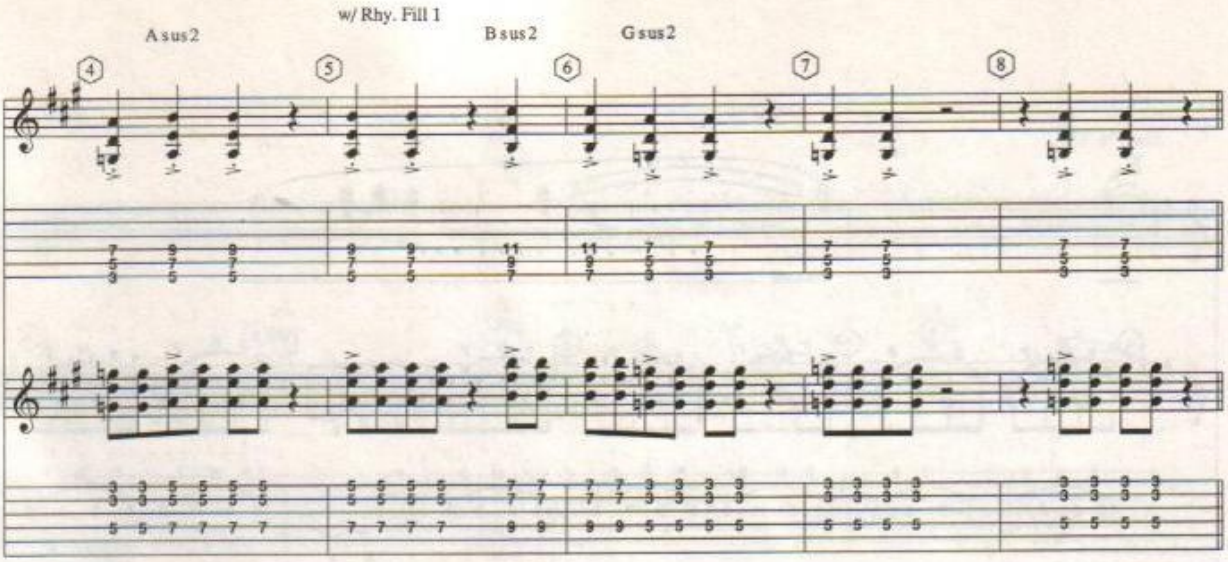

F
N.C.(A)
mf
mf

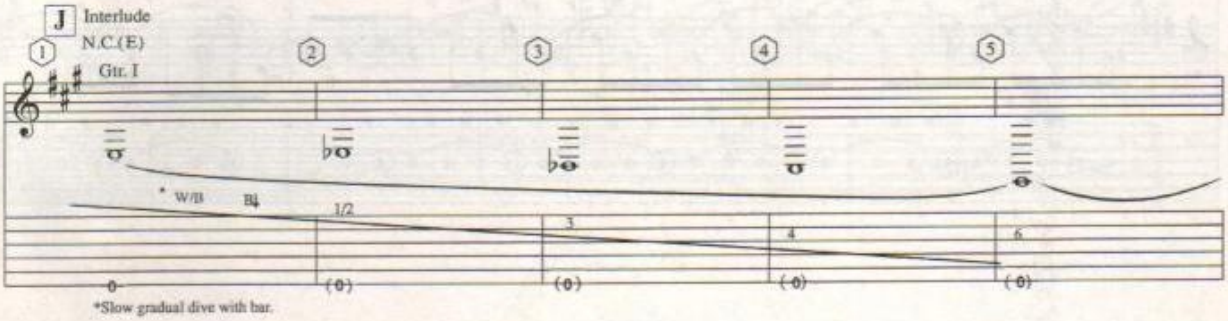

N.C.
D.S. al Coda
H7
H5
sl.

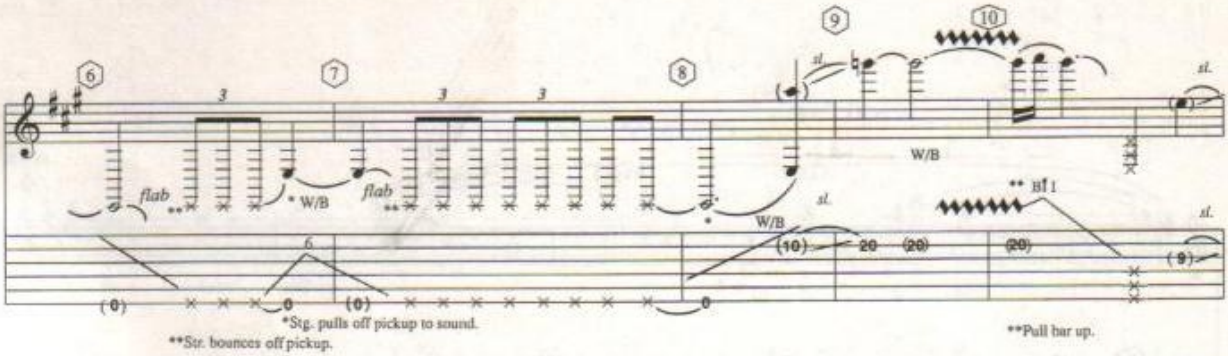

Coda
H
N.C. (G)
We know that God
P H P

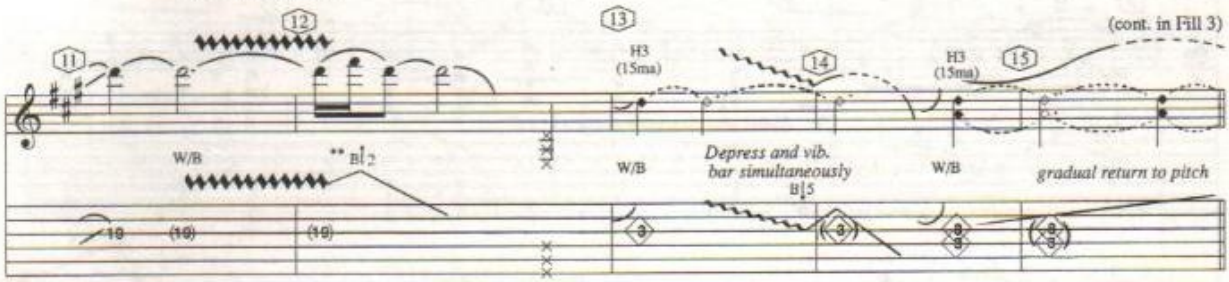

blessed

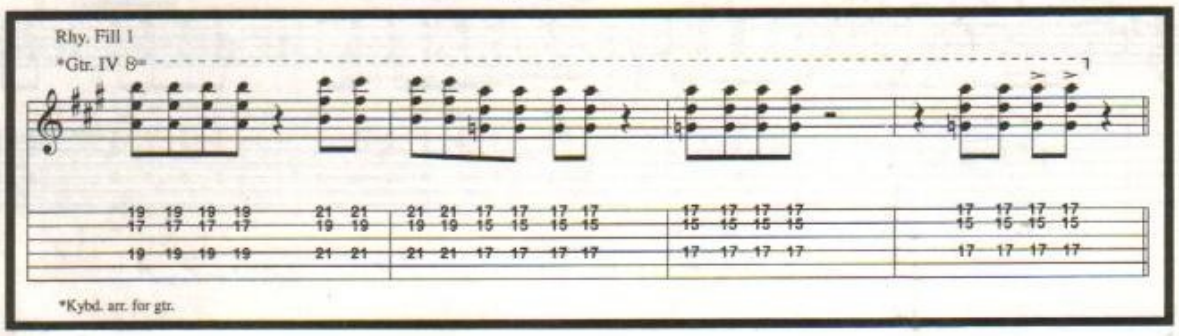

I
Asus2
Bsus2
Gsus2
vid - e - o!
Gtr. I
(w/8th note slap-back echo/Gtr. III)
Gtr. II


w/ Rhy. Fill 1
Asus2
Bsus2
Gsus2


J Interlude
N.C.(E)
Gtr. I
* W/B
B
1/2
*Slow gradual dive with bar.


flab
* W/B
W/B
sl.
** B
*Stg. pulls off pickup to sound.
**Str. bounces off pickup.
**Pull bar up.


H3
(15ma)
W/B
** B
Depress and vib.
bar simultaneously
B
gradual return to pitch
(cont. in Fill 3)


Rhy. Fill 1
*Gtr. IV
*Kybd. arr. for gtr.

K Guitar solo

w/ Fill 3

Gtr. XII

*Gtrs. V, VI & VII

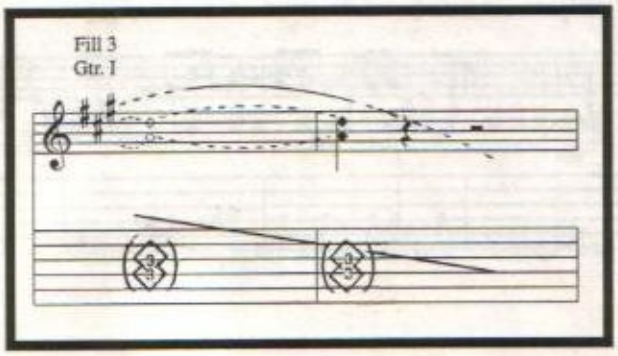
*Arr. for one gtr.

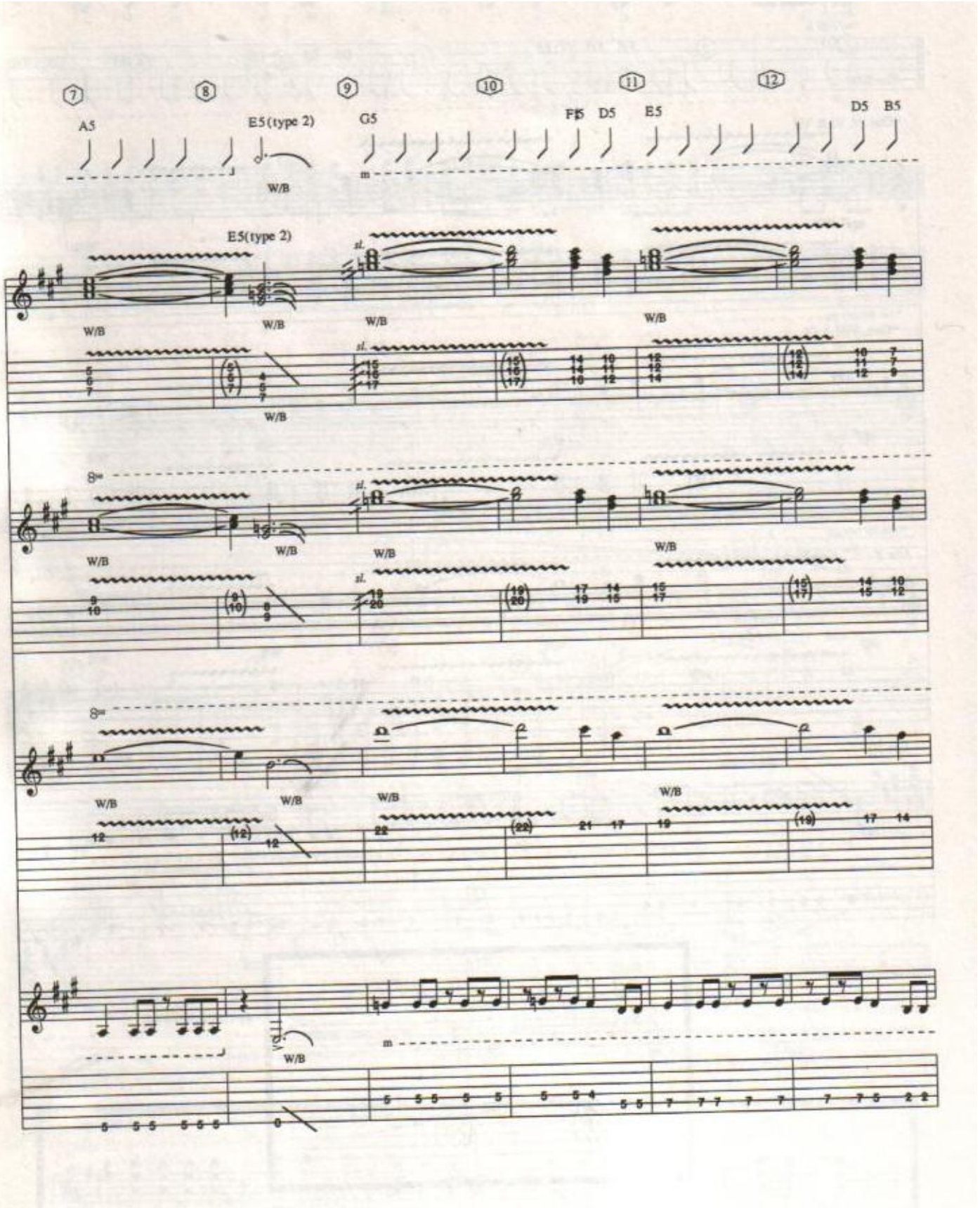
*Gtrs. VIII & IX

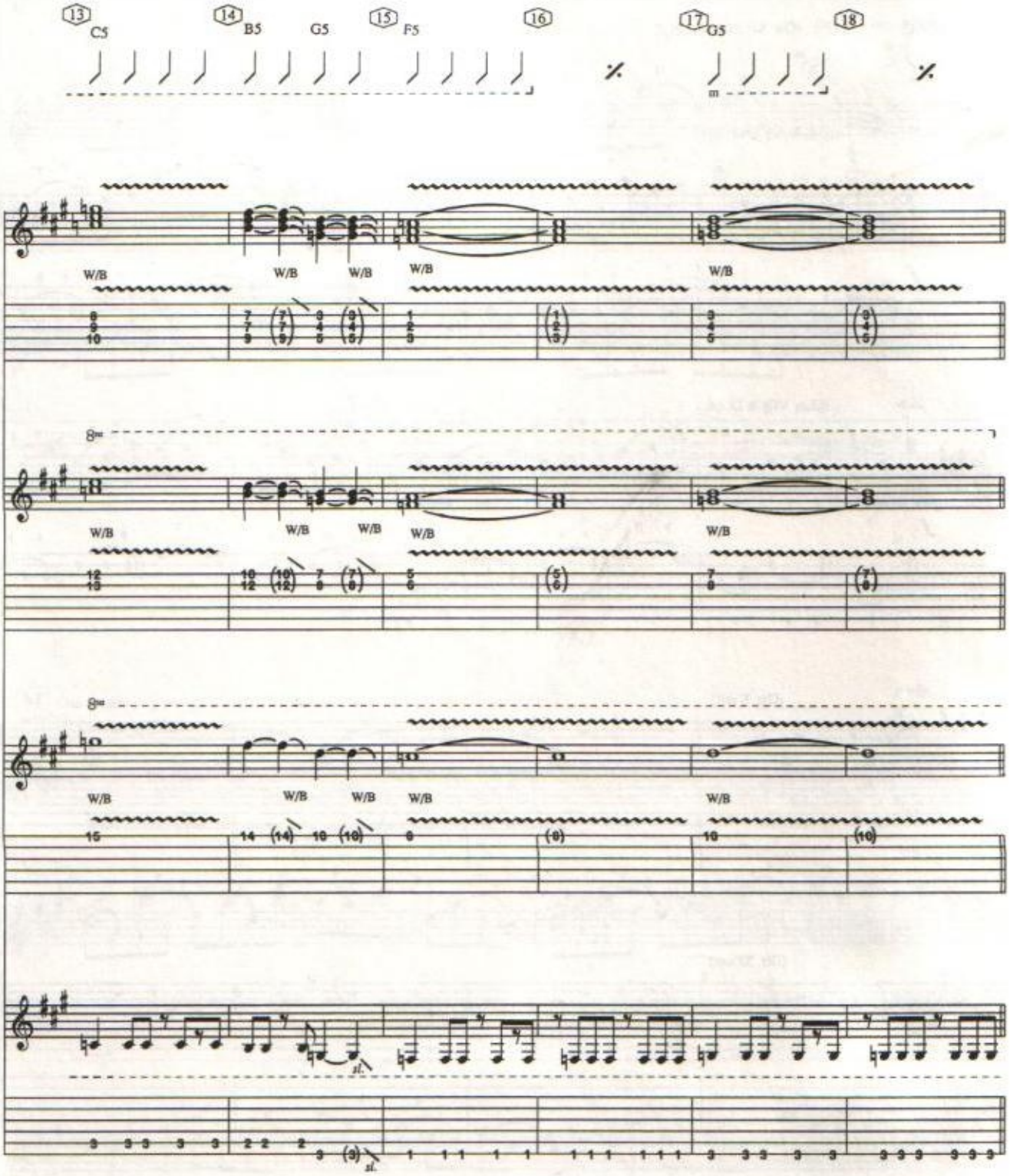
*Arr. for one gtr.

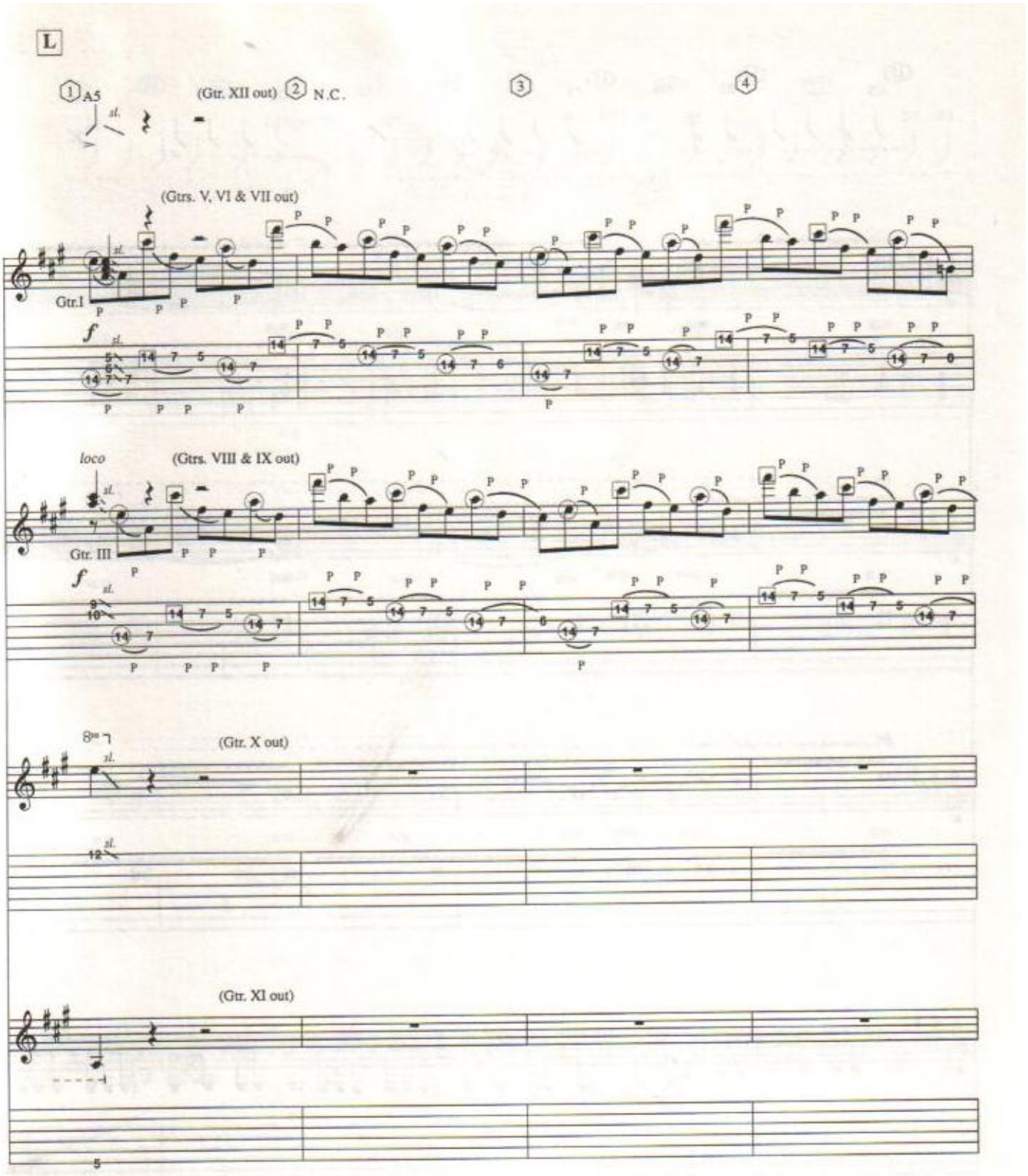
Gtr. X

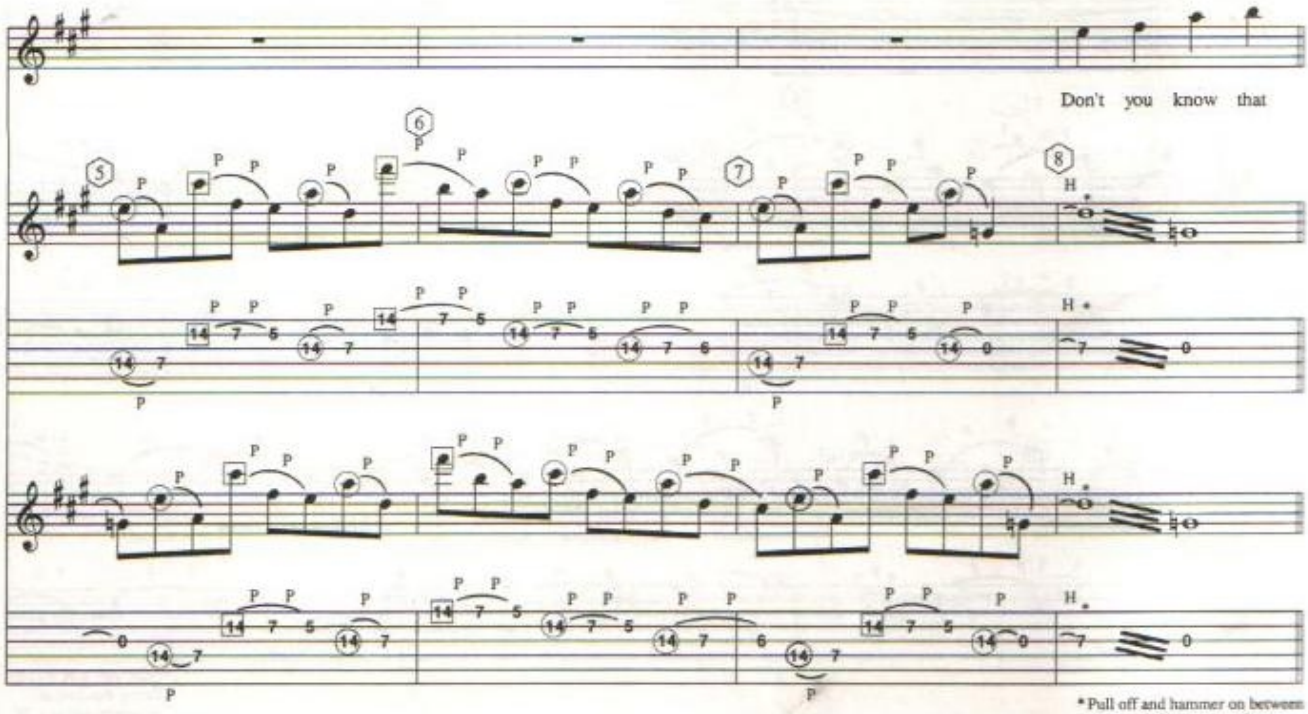
Gtr. XI

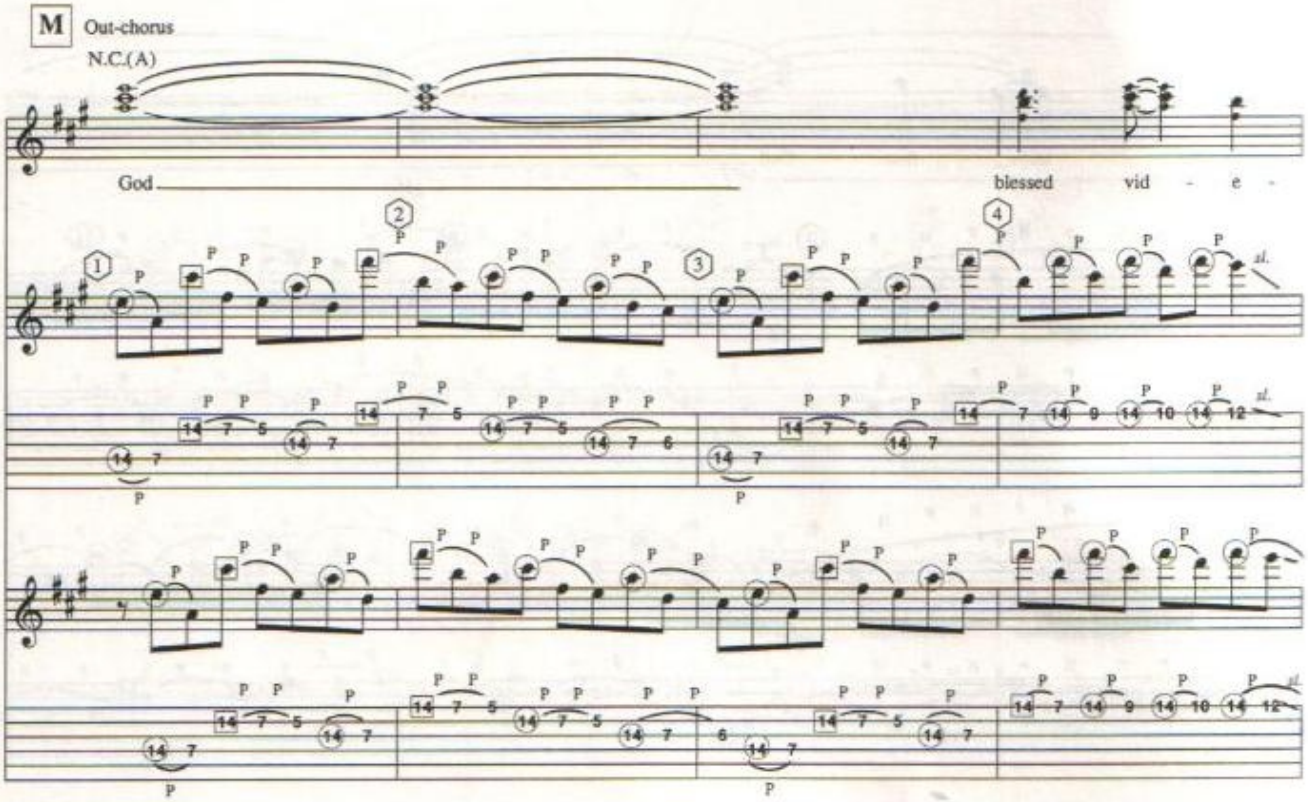


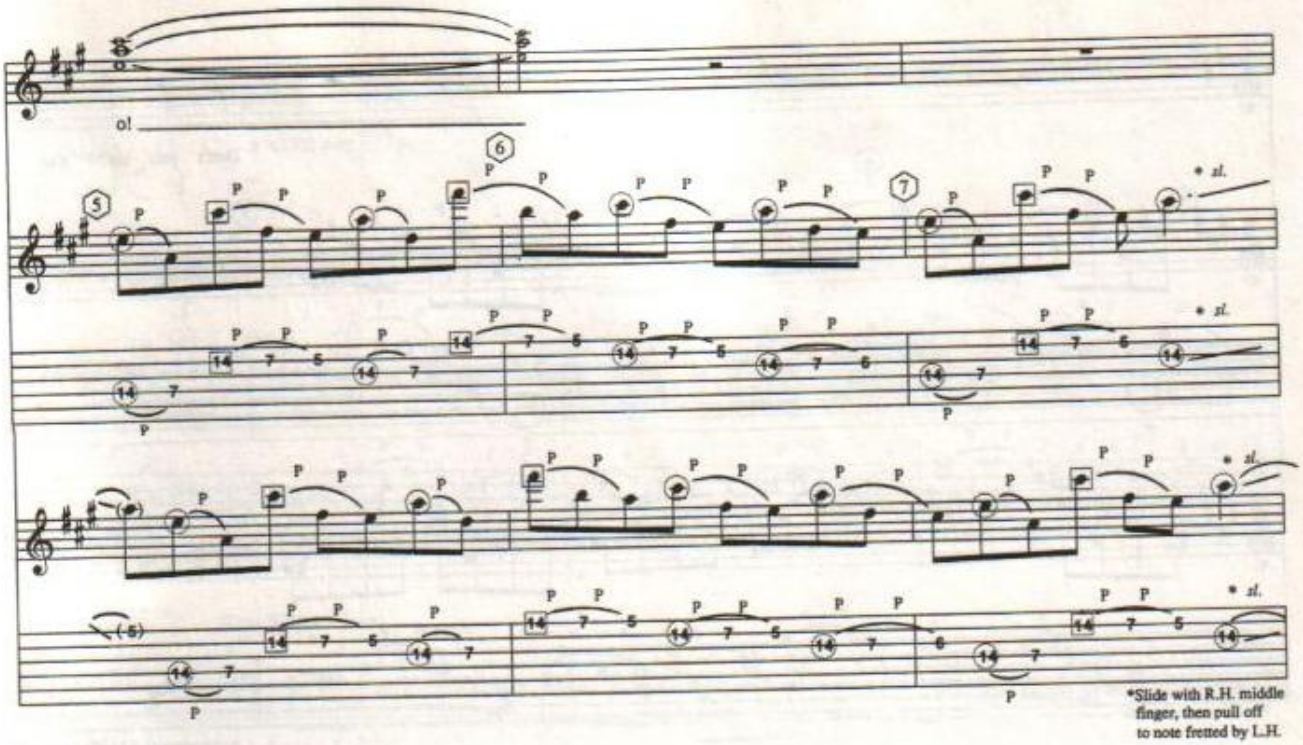

7
8
9
10
11
12
A5
E5(type 2)
G5
F#5
D5
E5
D5
B5
W/B
E5(type 2)
sl.
8va
m

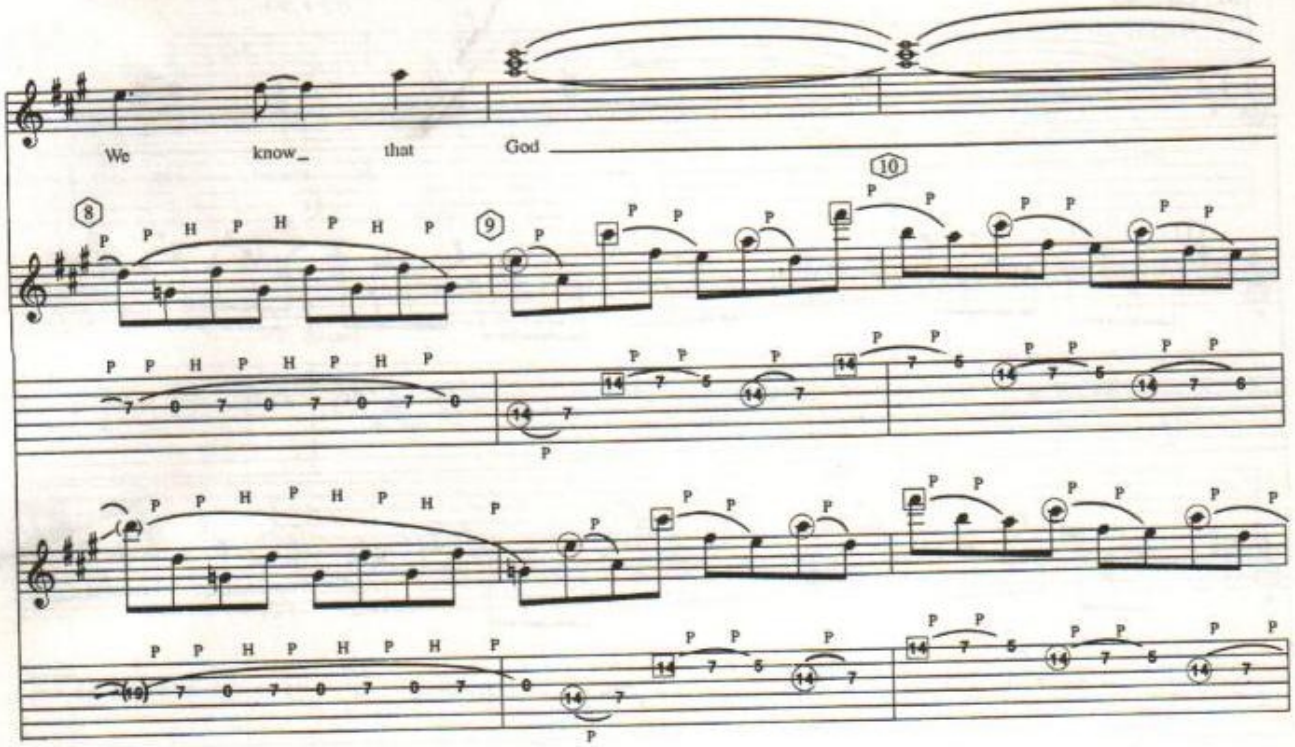

13 C5
14 B5
G5
15 F5
16
17 G5
18
W/B
8va

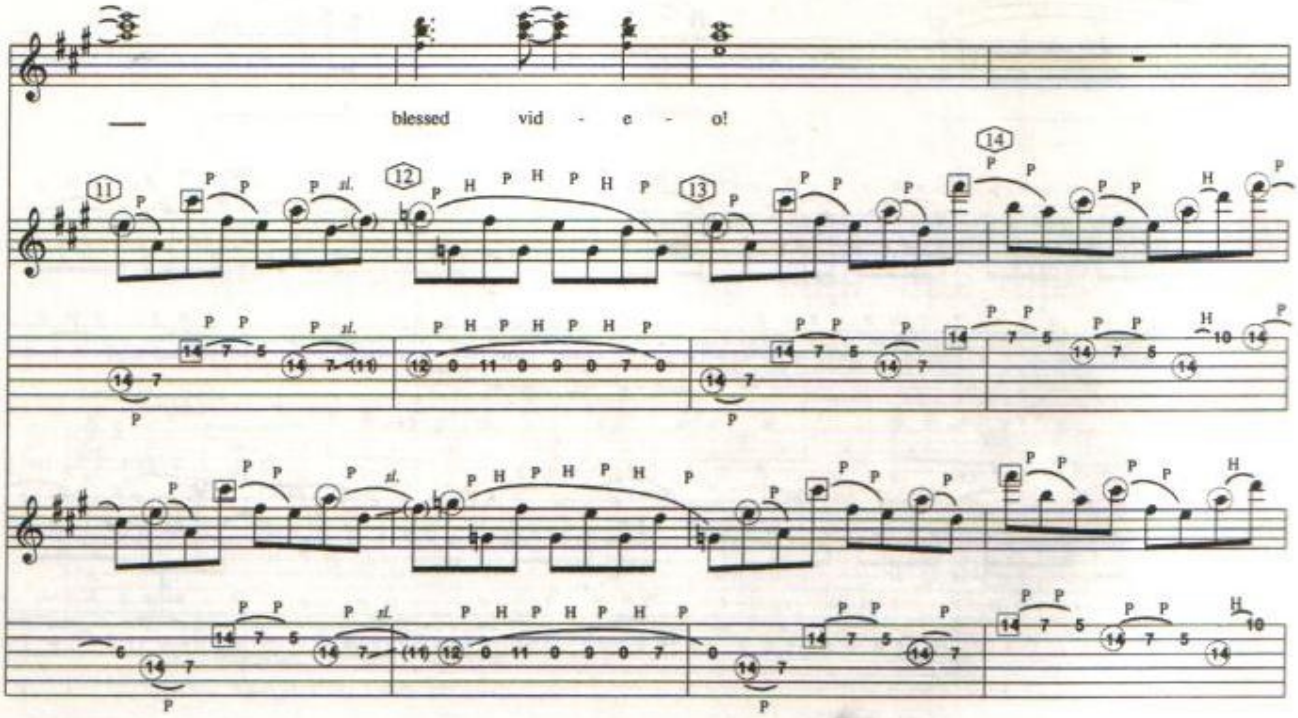

L
1 A5
(Gtr. XII out)
2 N.C.
3
4
(Gtrs. V, VI & VII out)
Gtr.I
sl.
f
loco
(Gtrs. VIII & IX out)
Gtr. III
8va
(Gtr. X out)
(Gtr. XI out)

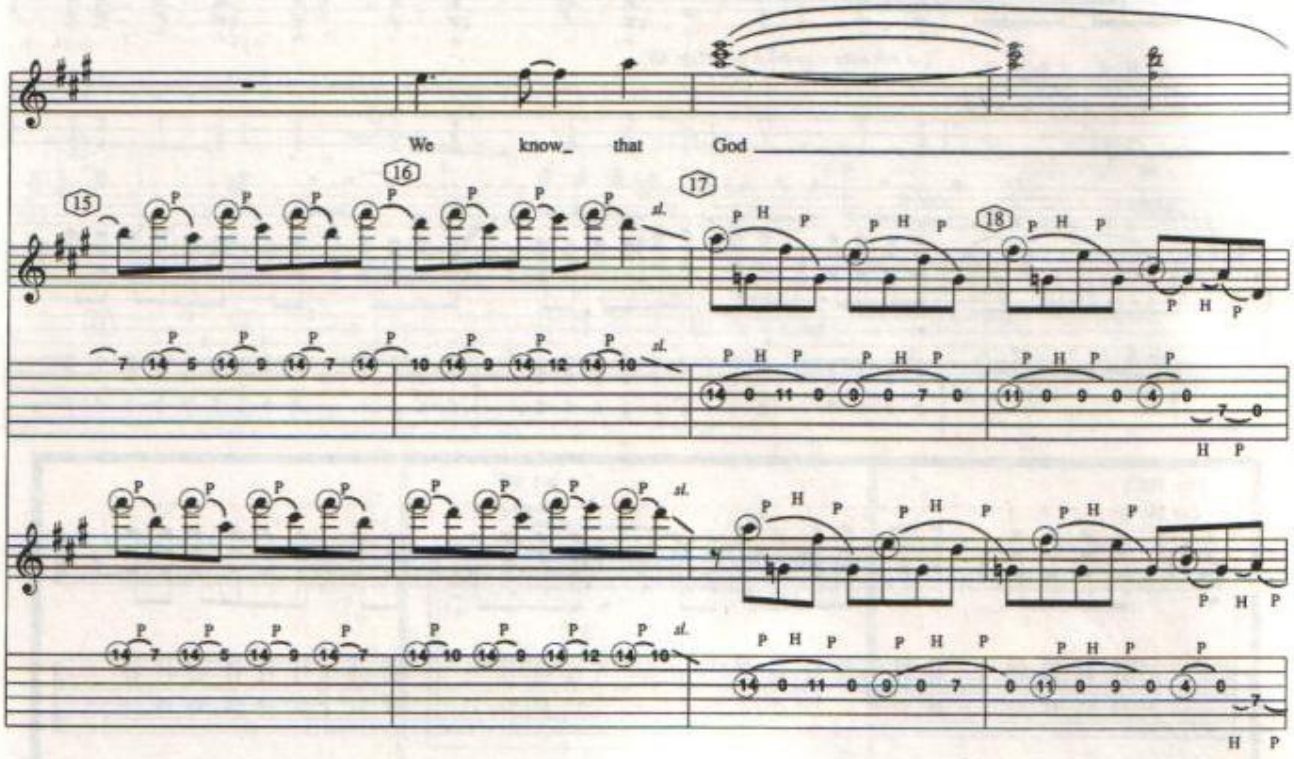

Don't you know that
*Pull off and hammer on between D and G as fast as possible.

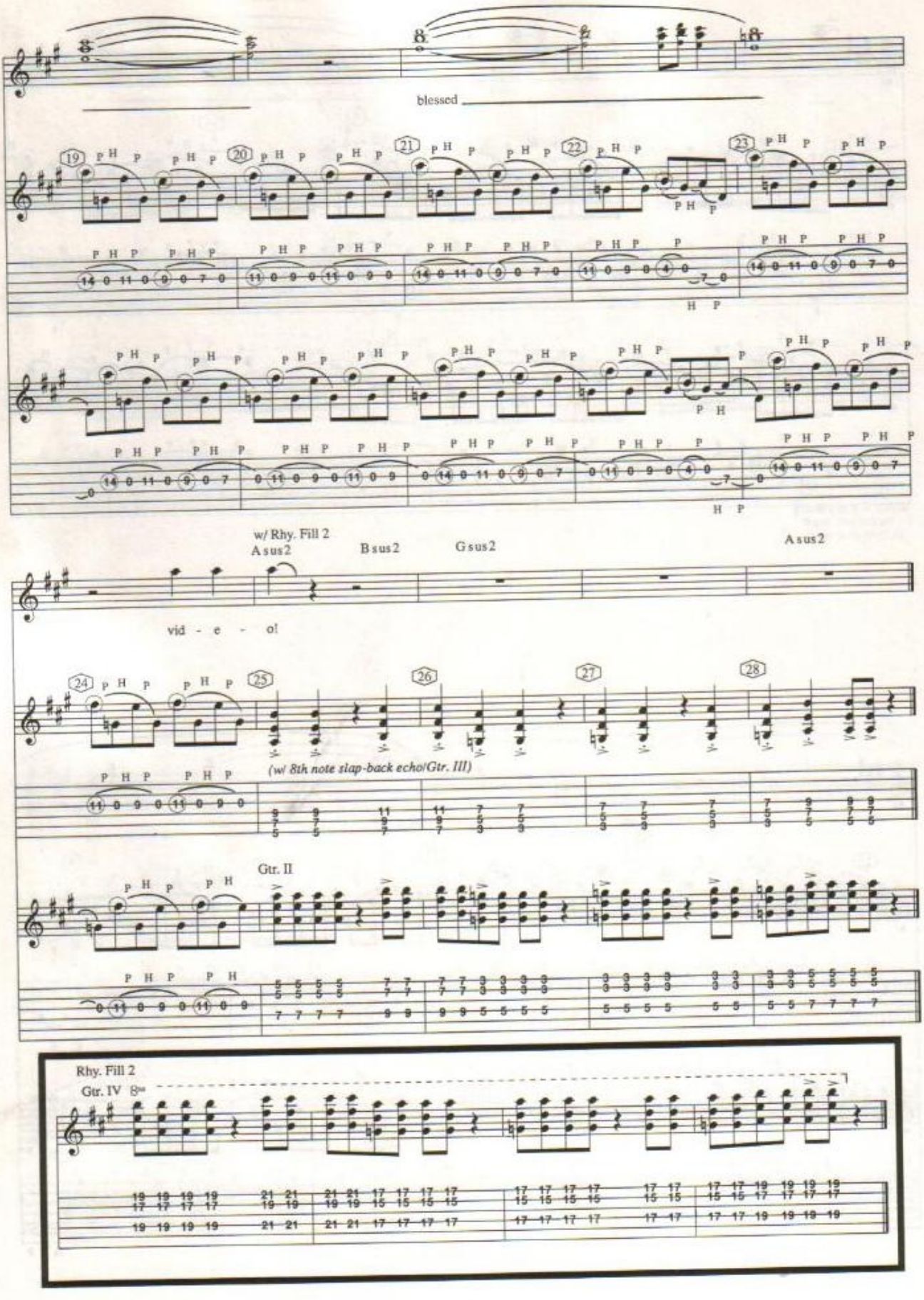

M
Out-chorus
N.C.(A)
God
blessed vid - e -


o!
5
6
7
* sl.
(-5)
*Slide with R.H. middle finger, then pull off to note fretted by L.H.


We know_ that God
8
9
10
H
(10)

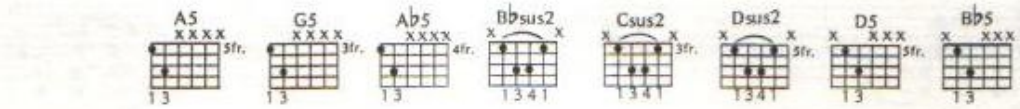

blessed vid - e - o!

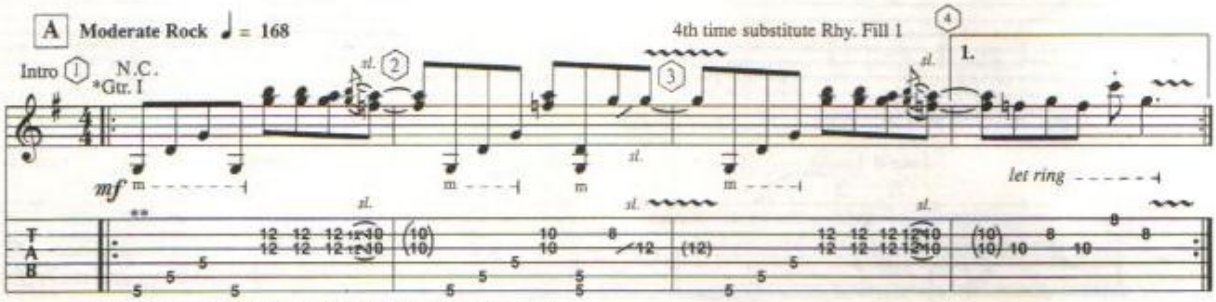

We know_ that God


blessed
w/ Rhy. Fill 2
A sus2
B sus2
G sus2
A sus2
vid - e - o!
(w/ 8th note slap-back echo/Gtr. III)
Gtr. II
Rhy. Fill 2
Gtr. IV

PAINTED LOVER

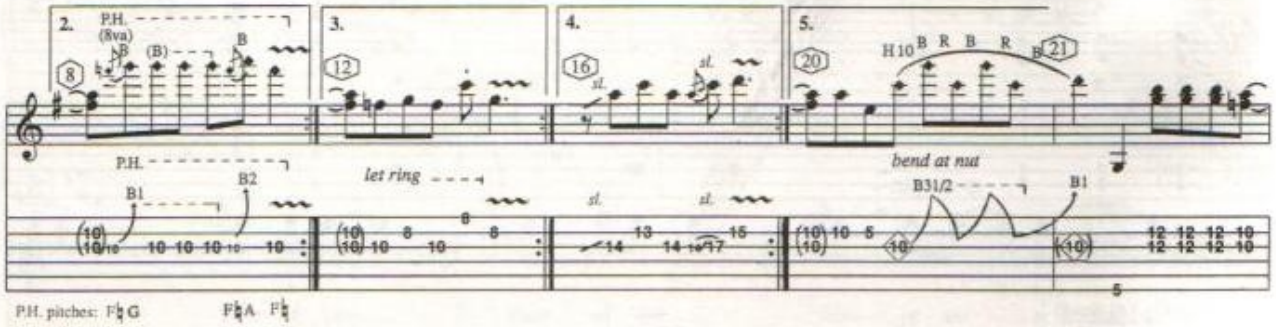
Words and Music by Steve Vai
and Josephine Eime' Bonnet



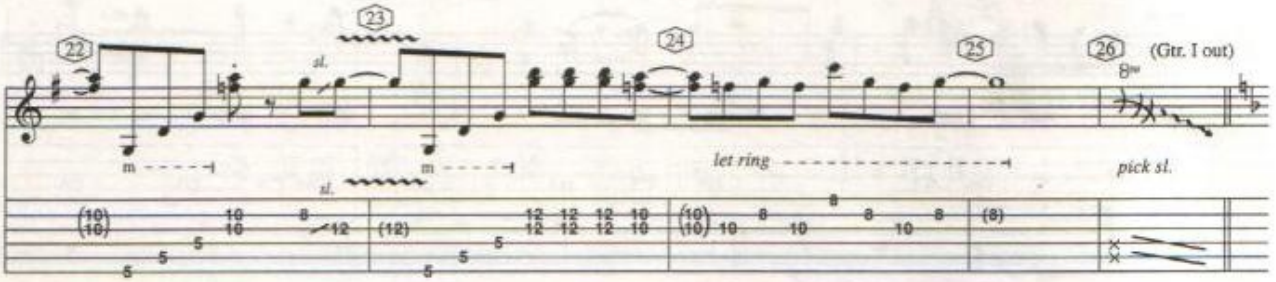


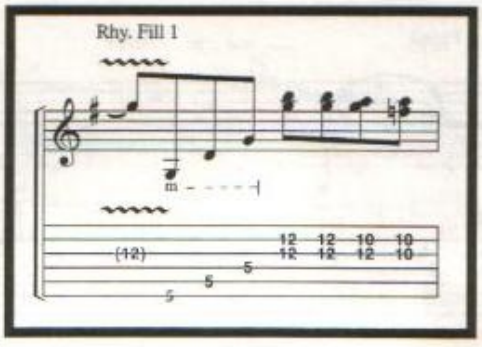
*Gtrs. 1 & III: Capo 5th fret and tune (6) down to D. Steve actually uses a smaller scale gtr. whose open strings sound a 4th higher than normal.

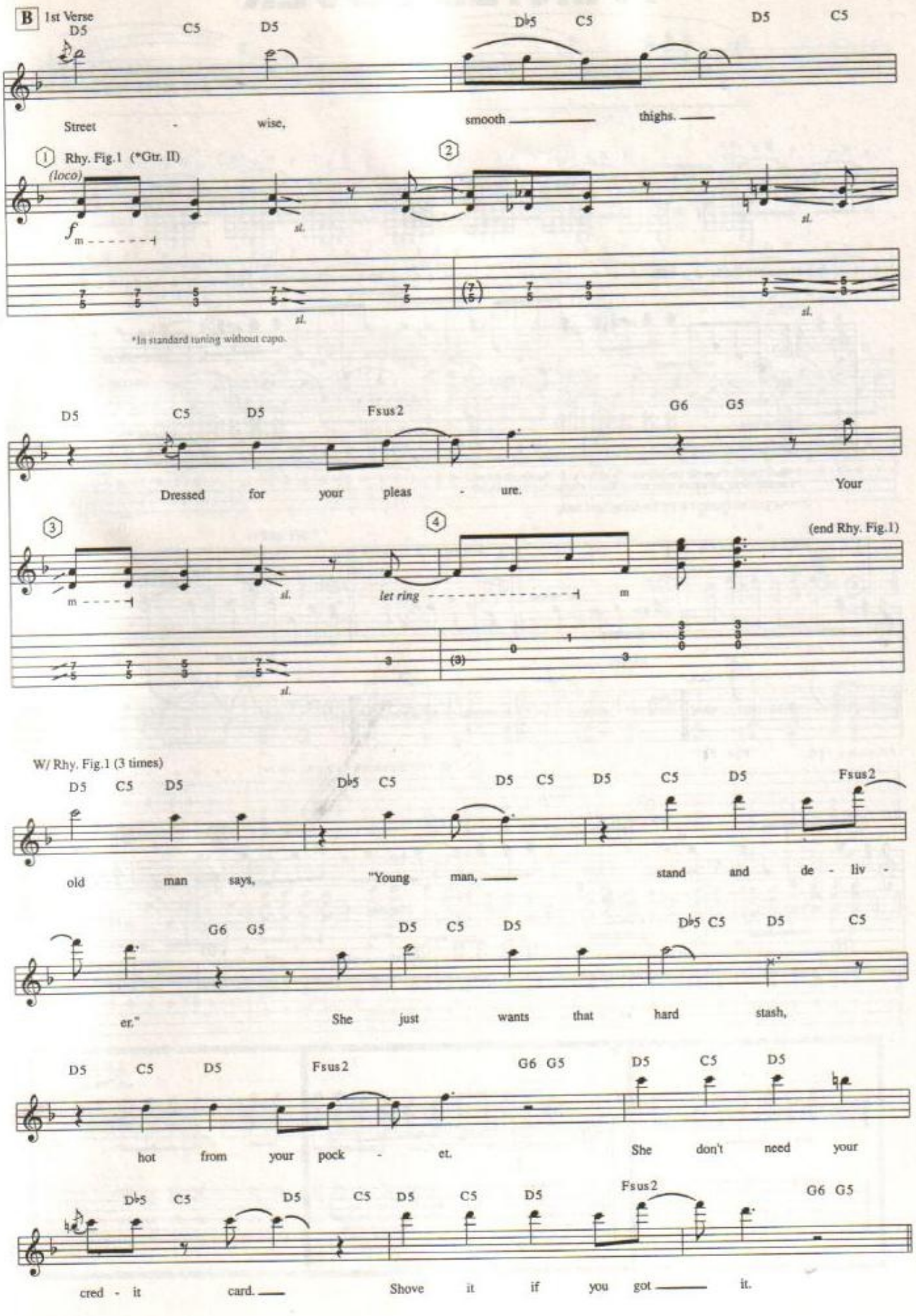
**In TAB for Guitars I & III, 5 indicates open string.

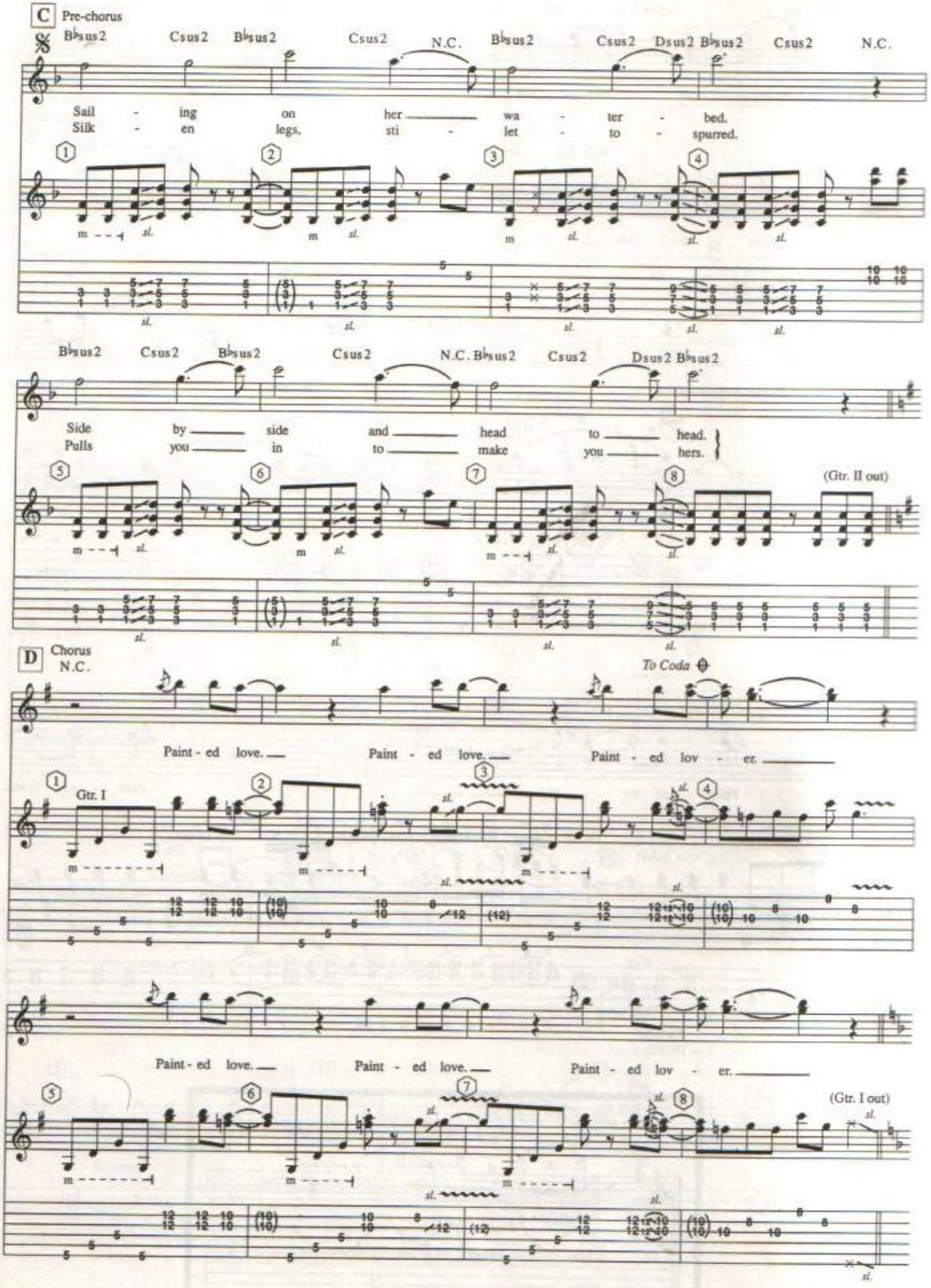


P.H. pitches: F♮ G F♮ A F♮






B 1st Verse
D5 C5 D5 D♭5 C5 D5 C5
Street - wise, smooth thighs.
1 Rhy. Fig.1 (*Gtr. II)
(loco)
2
*In standard tuning without capo.
D5 C5 D5 Fsus2 G6 G5
Dressed for your pleas - ure. Your
3 4
(end Rhy. Fig.1)
let ring
W/ Rhy. Fig.1 (3 times)
D5 C5 D5 D♭5 C5 D5 C5 D5 C5 D5 Fsus2
old man says, "Young man, stand and de - liv -
G6 G5 D5 C5 D5 D♭5 C5 D5 C5
er." She just wants that hard stash,
D5 C5 D5 Fsus2 G6 G5 D5 C5 D5
hot from your pock - et. She don't need your
D♭5 C5 D5 C5 D5 C5 D5 Fsus2 G6 G5
cred - it card. Shove it if you got it.


C Pre-chorus
B♭sus2 Csus2 B♭sus2 Csus2 N.C. B♭sus2 Csus2 Dsus2 B♭sus2 Csus2 N.C.
Sail - ing on her wa - ter - bed.
Silk - en legs, sti - let - to - spurred.
B♭sus2 Csus2 B♭sus2 Csus2 N.C. B♭sus2 Csus2 Dsus2 B♭sus2
Side by side and head to head.
Pulls you in to make you hers.
(Gtr. II out)
D Chorus
N.C.
To Coda
Gtr. I
Paint - ed love. Paint - ed love. Paint - ed lov - er.
Paint - ed love. Paint - ed love. Paint - ed lov - er.
(Gtr. I out)

B1 2nd Verse
w/ Rhy. Fig. 1 (Gtr. II) (2 times)

D5 C5 D5 D♭5 C5 D5 C5 D5 C5 D5 Fsus2 G6 G5

Pin - striped cit - y tyke has a soft un - der - bel - ly. He's

D.S. al Coda

D5 C5 D5 D♭5 C5 D5 C5 D5 C5 D5 Fsus2 G6 G5

trans - fixed by the heel clicks and he ducks down the al - ley.

Coda w/ Riff A

N.C.

er. Paint - ed love. Paint - ed love.

(Gtr. I) P.H. B R B R 10 11

P.H. B 2 1/2 B 2 1/2

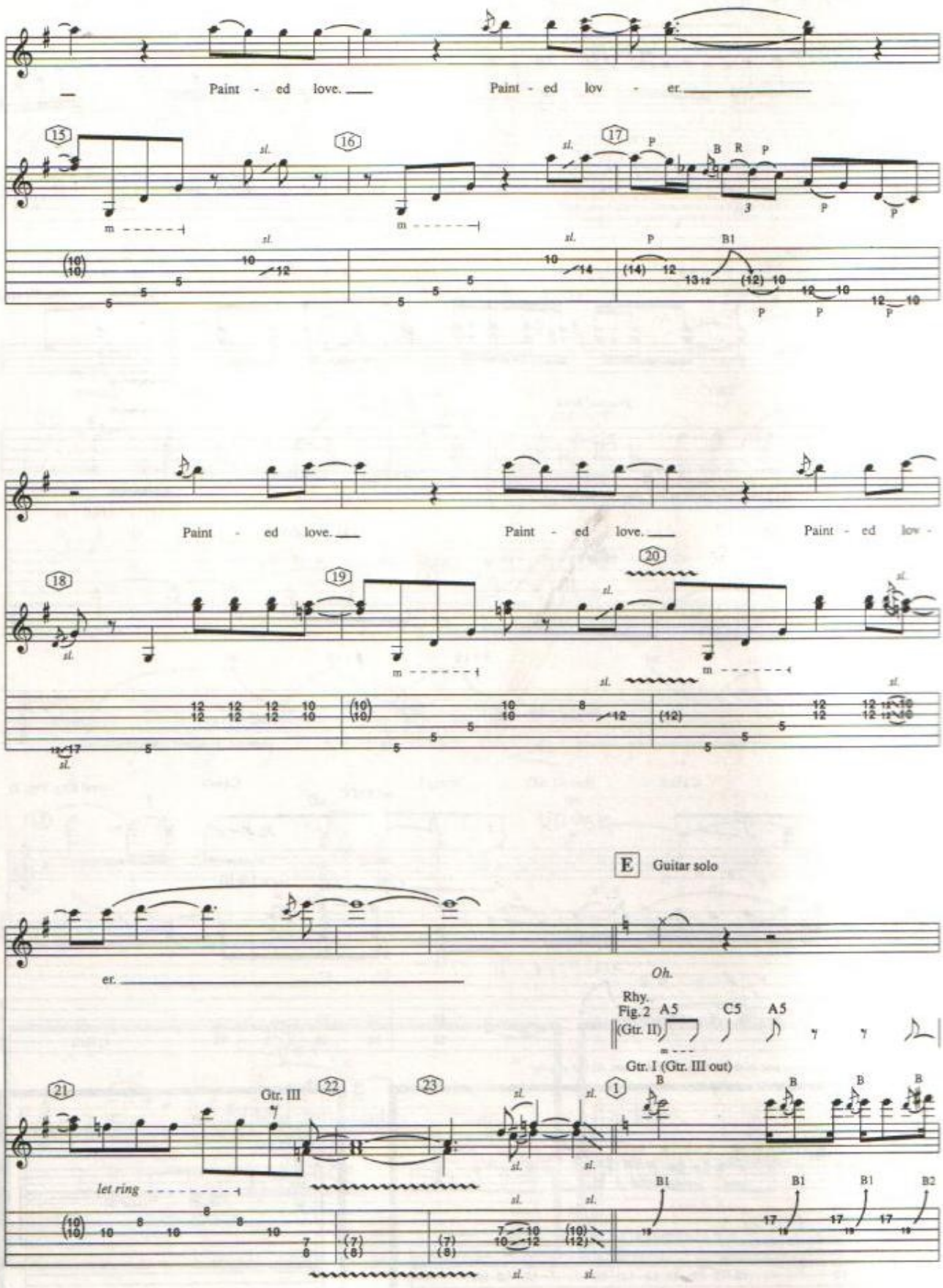
Paint - ed lov - er. Paint - ed love.

12 13 Gtr. III 14 (Gtr. III out) Gtr. I

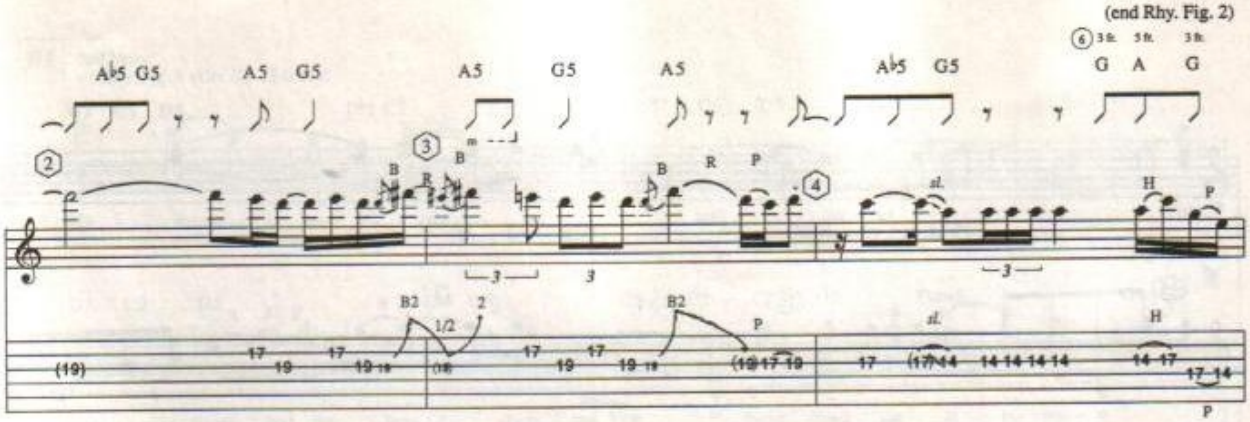
Riff A
Gtr. III

(B) R B B R B R

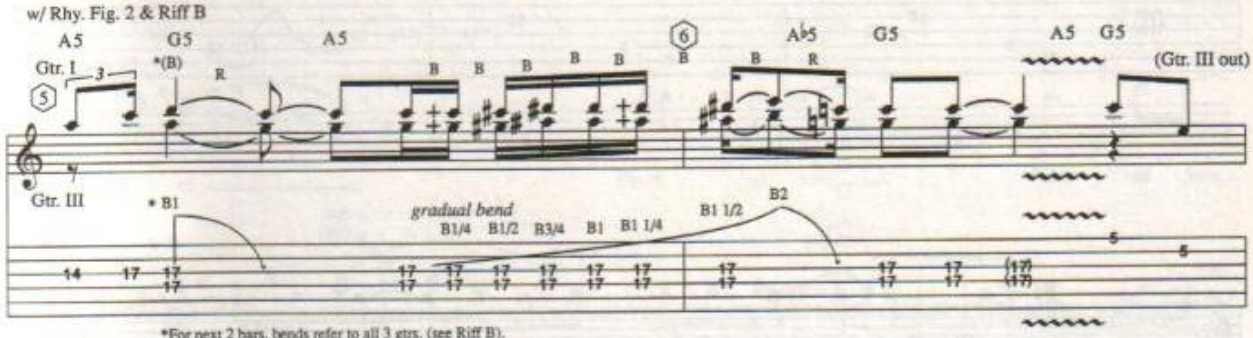
B 1 1/2 B 2 1/2


Paint - ed love.
Paint - ed lov - er.
Paint - ed love.
Paint - ed love.
Paint - ed lov -
E Guitar solo
er.
Oh.
Rhy. Fig. 2 (Gtr. II)
A5 C5 A5
Gtr. I (Gtr. III out)
Gtr. III
let ring

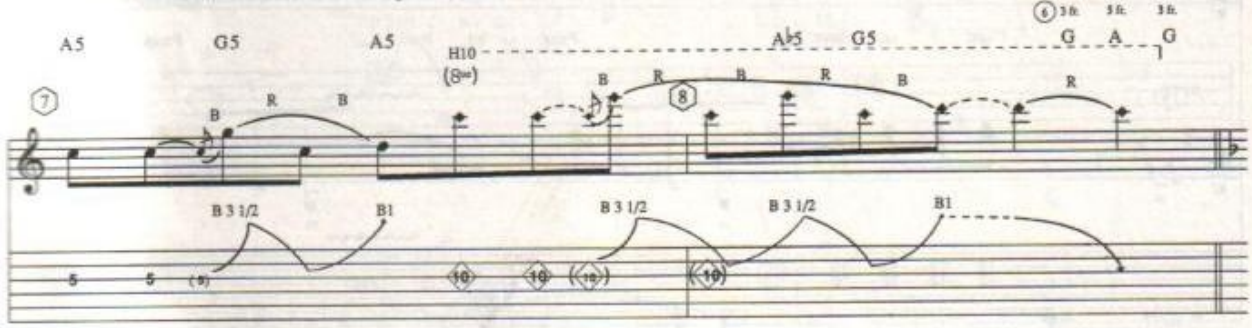
(end Rhy. Fig. 2)

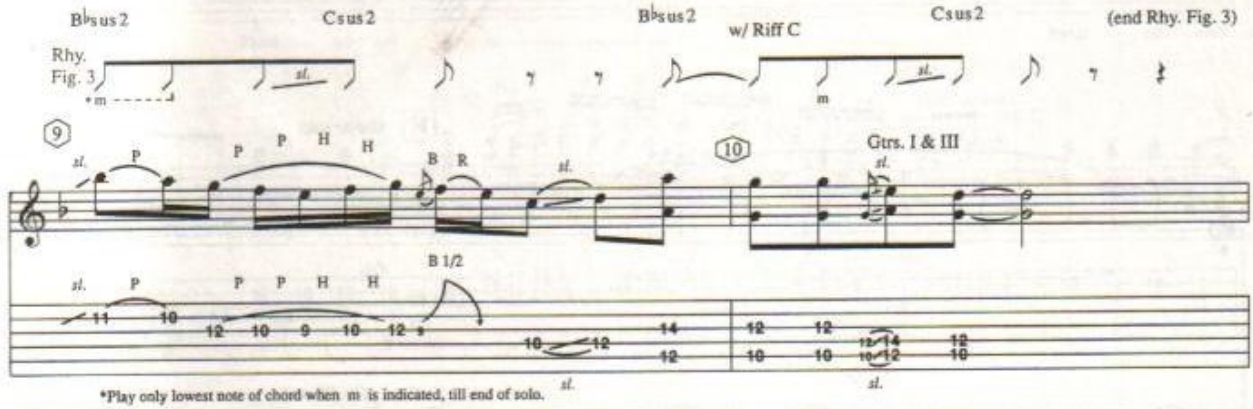


w/ Rhy. Fig. 2 & Riff B

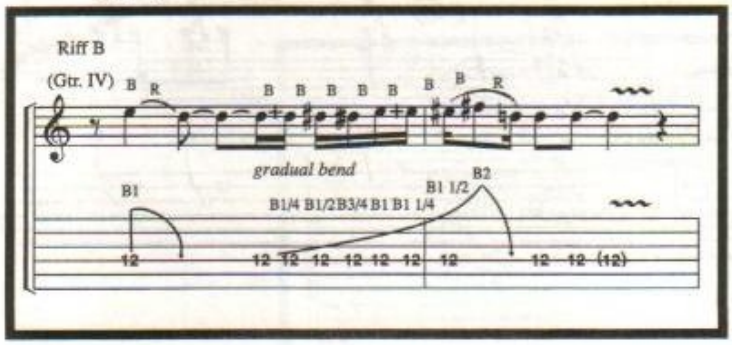


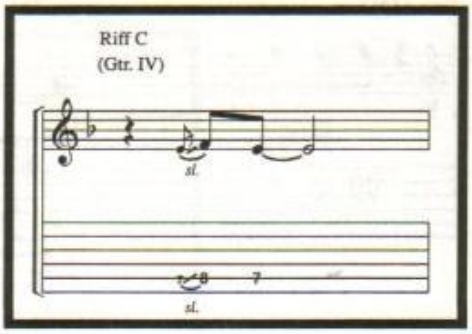
*For next 2 bars, bends refer to all 3 gtrs. (see Riff B).

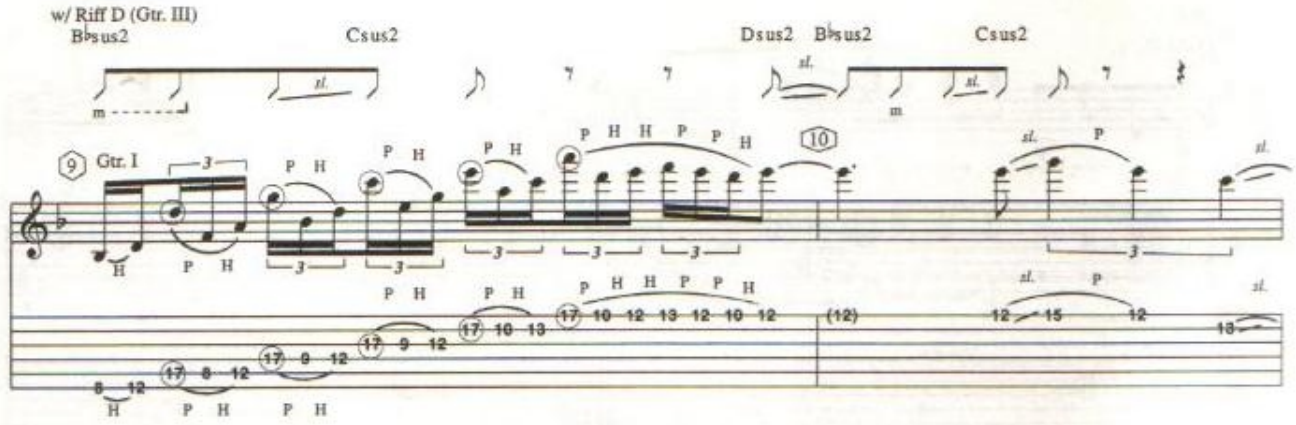


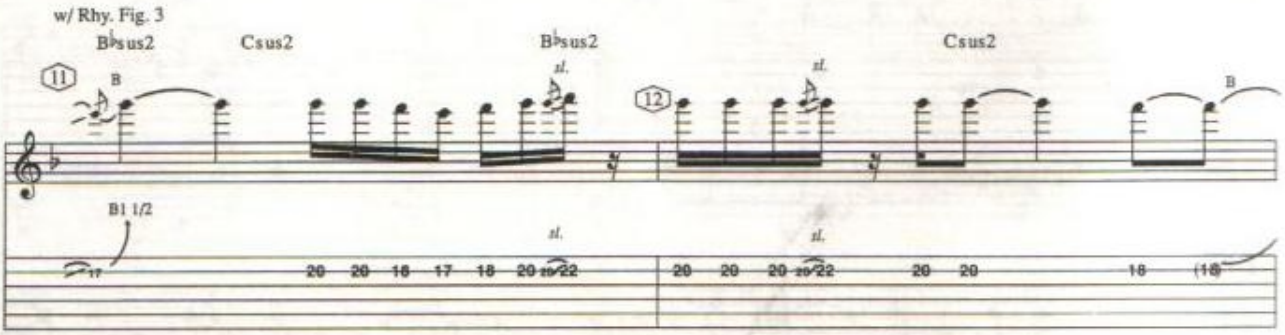


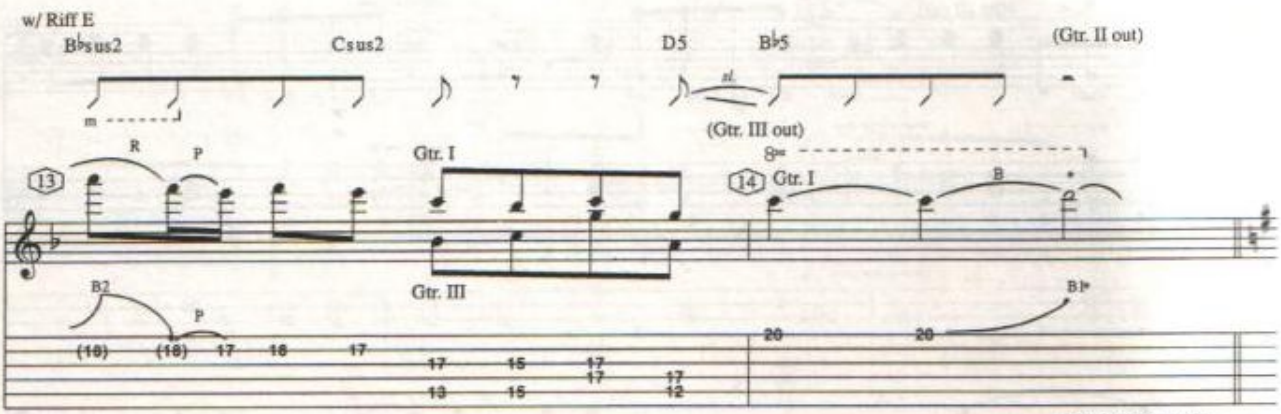
*Play only lowest note of chord when m is indicated, till end of solo.



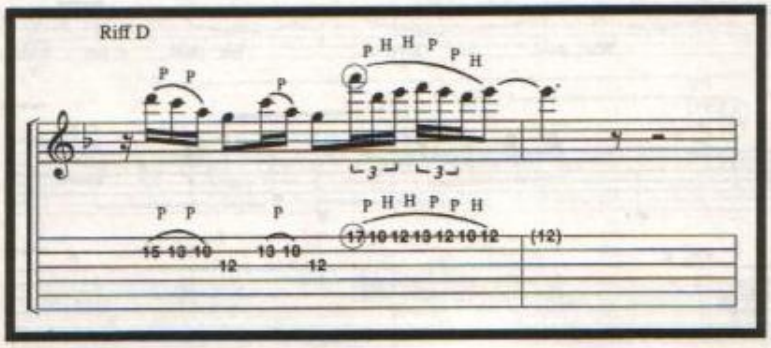


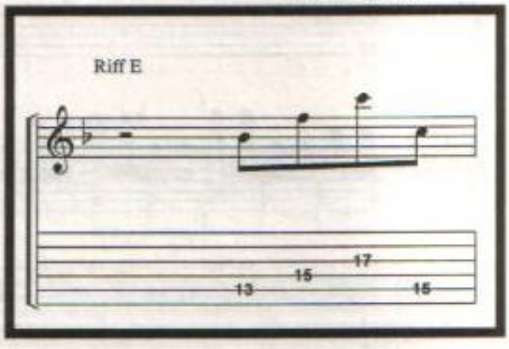


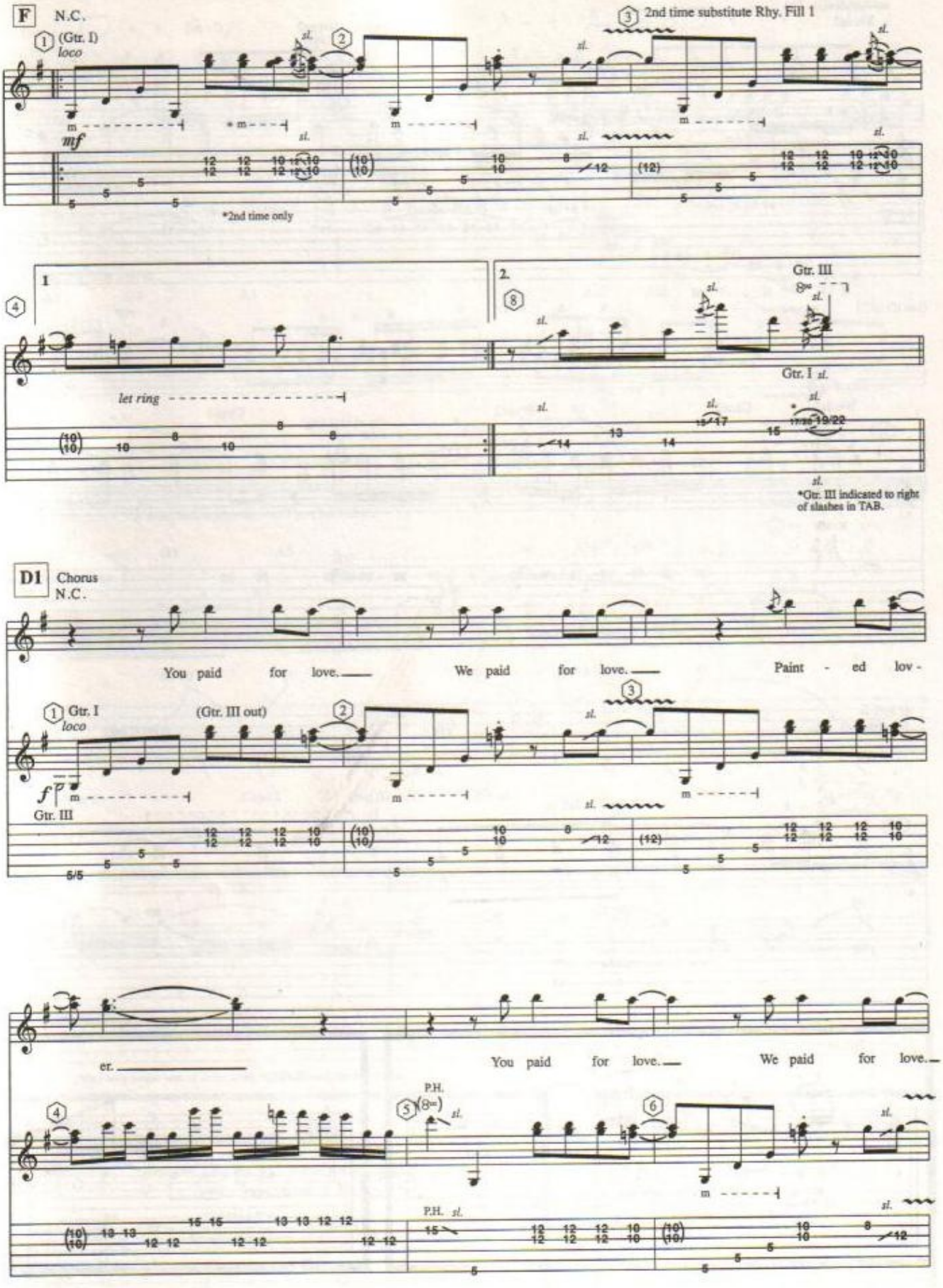


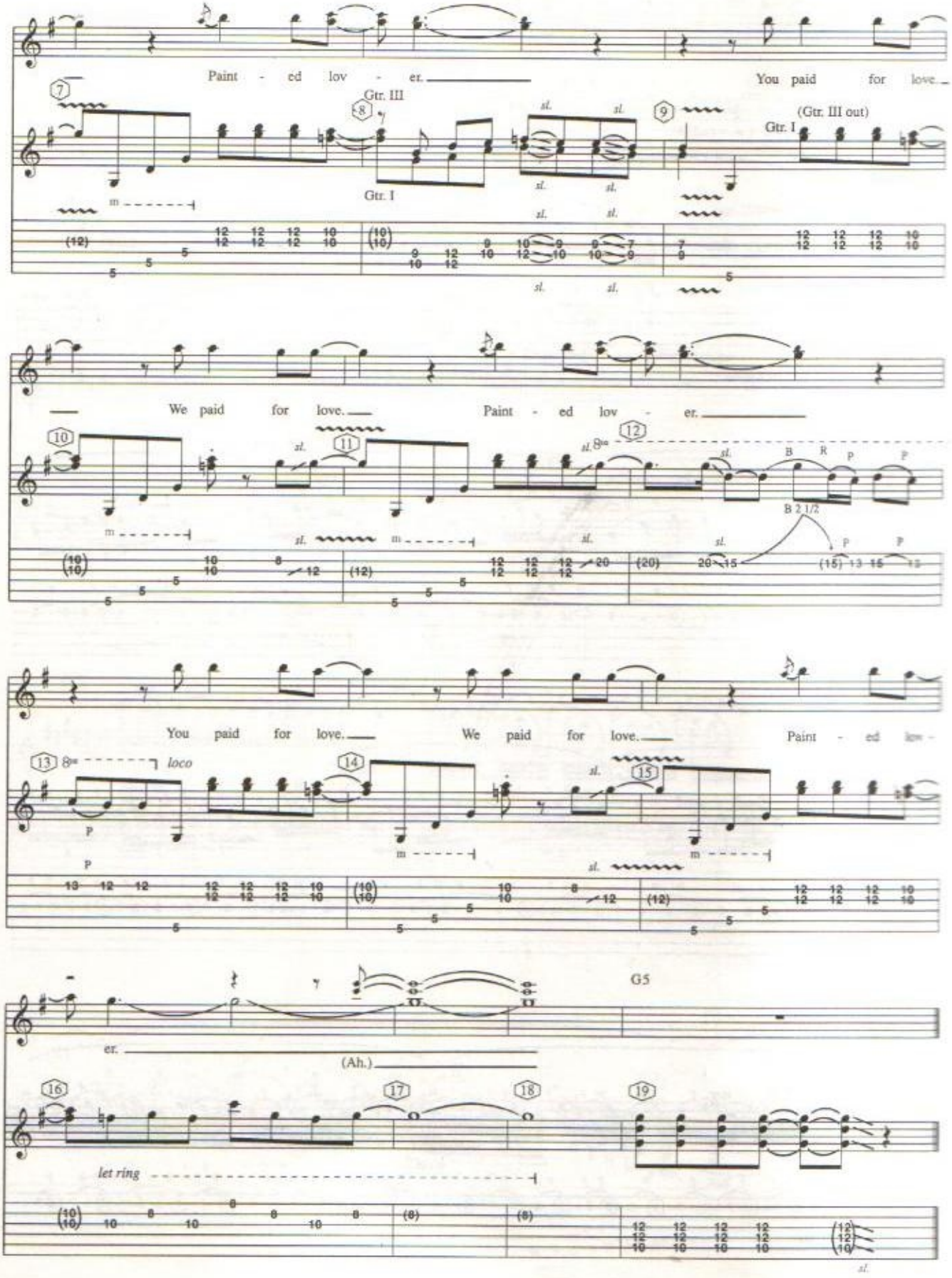


* Let last note ring for two beats into next bar.



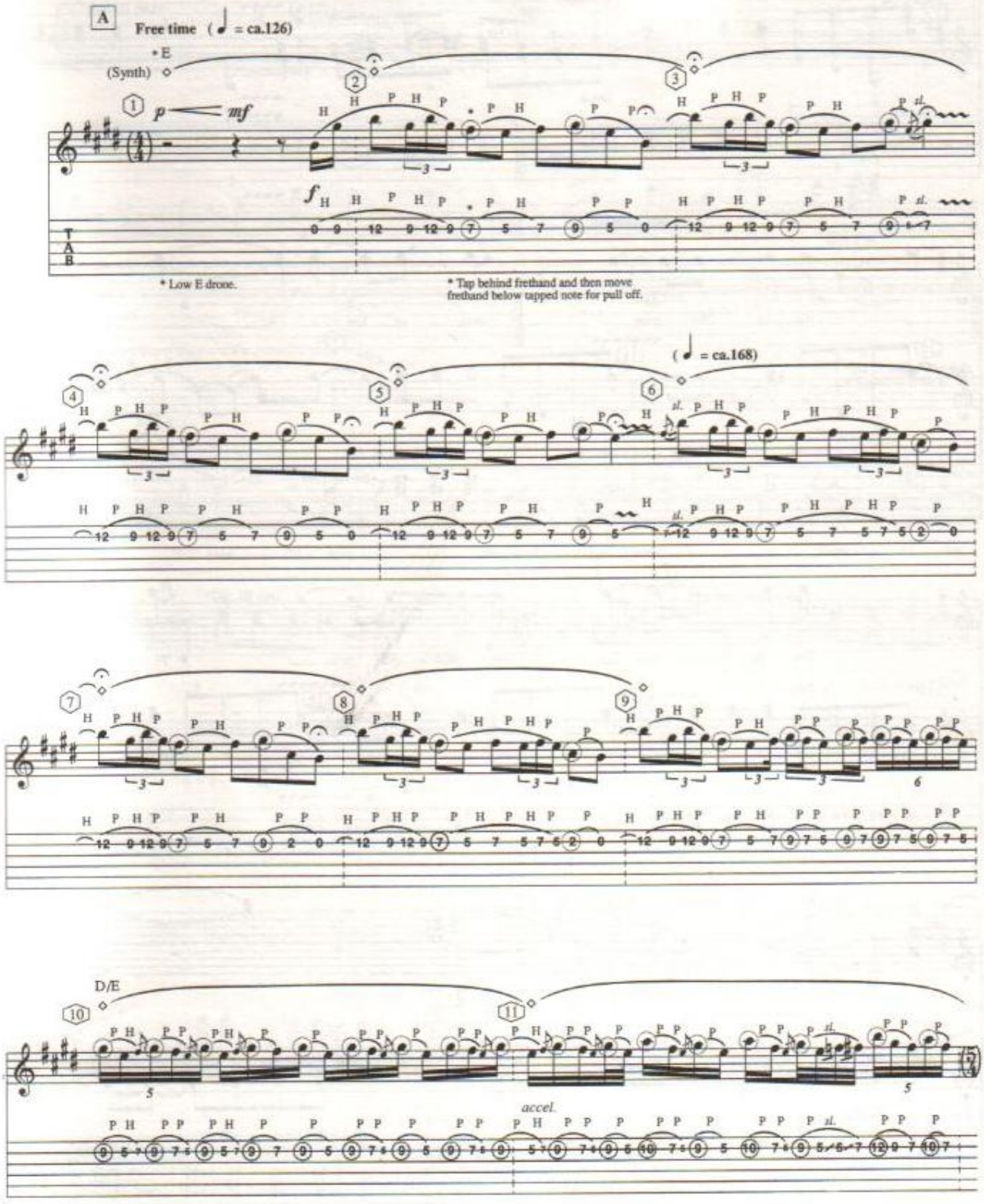


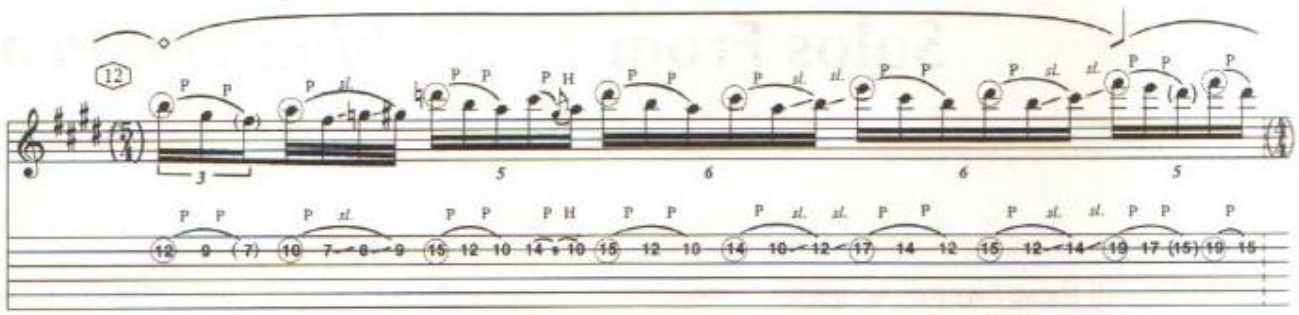

F
N.C.
(Gtr. I)
loco
mf
2nd time substitute Rhy. Fill 1
*2nd time only
1
2.
Gtr. III
let ring
Gtr. I
*Gtr. III indicated to right of slashes in TAB.
D1
Chorus
N.C.
You paid for love. We paid for love. Paint - ed lov -
Gtr. I
loco
(Gtr. III out)
Gtr. III
er.
You paid for love. We paid for love.
P.H.


Paint - ed lov - er.
You paid for love.
Gtr. III
Gtr. I
(Gtr. III out)
Gtr. I
We paid for love.
Paint - ed lov - er.
You paid for love.
We paid for love.
Paint - ed lov -
loco
G5
er.
(Ah.)
let ring

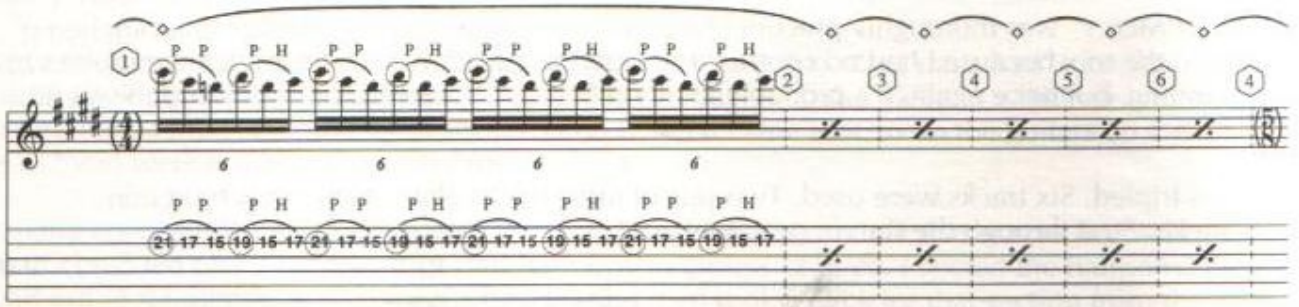
A LIGHTER SHADE OF GREEN

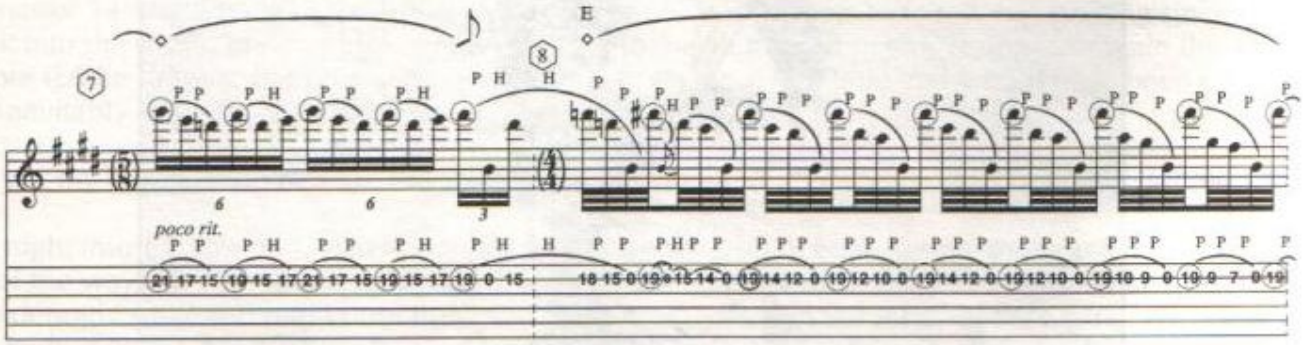
Music by Steve Vai

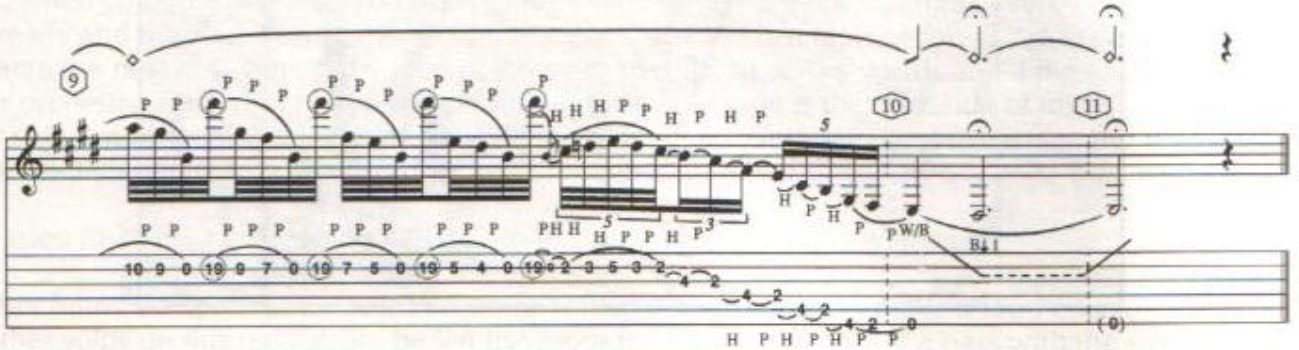




B (= ca.176)







Solos From *Disturbing The Peace*

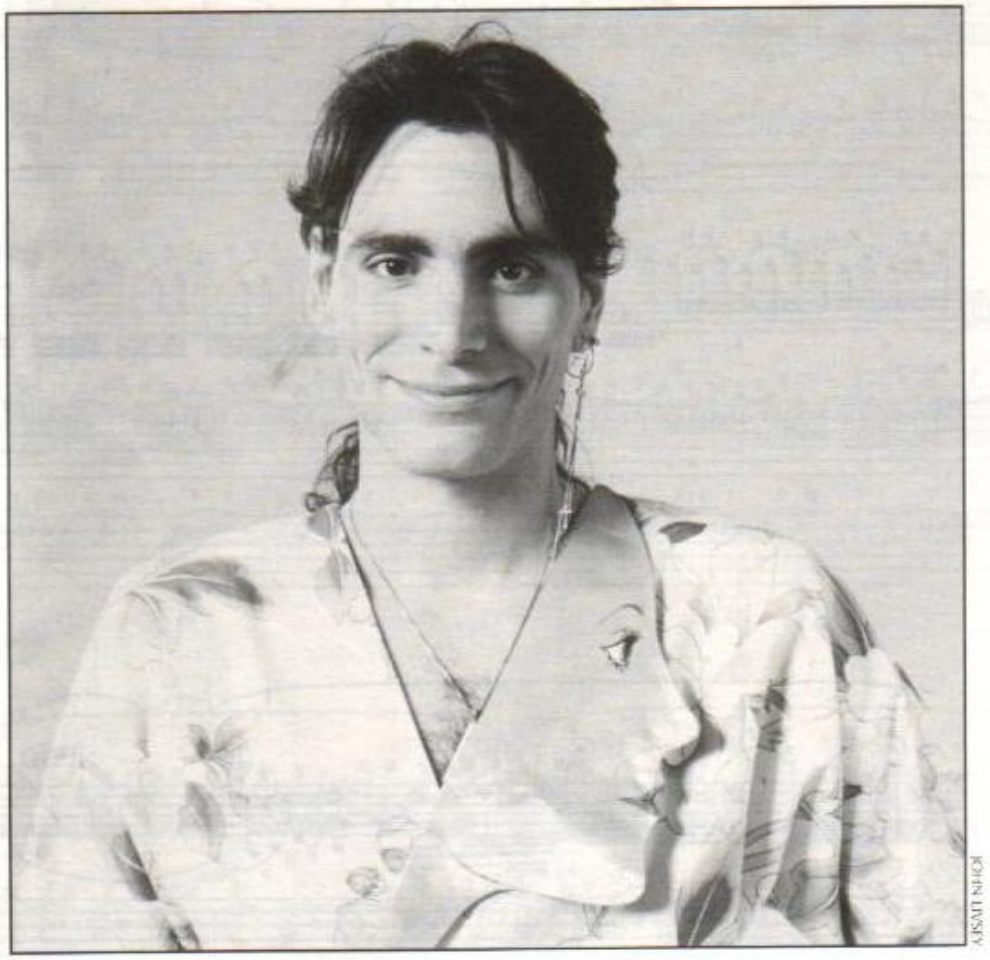
MERCY

Vai was writing all these "weird" songs for the Alcatrazz record. The manager wanted us to sound like Ratt. I said, "You want a simple heavy metal song?" and wrote this in five minutes. Then when we got into the studio, I tried to make it a little different. I like the subject matter in the vocals.

When I write a song or conceive a guitar solo, it doesn't stop in the writing or recording process. The mix has everything to do with the way I visualize the finished product.

The solo in "Mercy" was thoroughly preconceived to sound huge and grandiose. It was butchered miserably in the mix because I had no control. The way the guitars were stacked lent themselves to a certain panning, but once again, it's probably totally relative. Oh, well ... oh, well, ooohh weellll!

Setup
This solo is tripled. Six tracks were used. Two sets of three tracks alternated on each section. The ol' Sticker Strat through the Carvin gear was used.



WIRE & WOOD

Nothing really to report on this one. Same equipment, same band.

DESERT DIAMOND

Because of deadline problems, a lot of the background vocals and other parts had to be flown in from the multi-track master to a 2-track machine, then flown back into the piece in whatever area needed it. I was compiling a tape of all the fly-in sections and when it came time to do the guitars on this song, some of them were flown in backward for an effect.

I'm talking about the section right before the solo. What I did to execute that was to first write out a part. The part consisted of 12 guitars—four-part harmony in groups of three. I scored the harmony, then wrote the part out in retrograde, which means backward. I then took a click for that section from the multi-track. I took that click and flew it onto a blank piece of 24-track multi-track tape. I flew that in backward. I then performed the written 12-part guitar piece (in retrograde) onto the blank multi-track synchronizing to the backward click. I then balanced those 12 guitars and mixed them down to my 2-track, stereo, fly-in compilation tape. I was then going to flip that tape and sync it up and fly it into the part of the master 24 (multi-track of the song) in the proper place. But I was too tired that evening since I had to sneak into the studio in the middle of the night to do this in the first place. Trying to explain this to Kramer (Eddie Kramer, our producer) would have taken too much time and would have been confusing, and inevitably it would have led to an argument anyway.

So, I put my compilation tape on the shelf and asked the second engineer to store it. Did he? No.

That night (morning), Bob Dylan had time booked in that studio. Now, let me tell you a little bit about one of the ways Bob Dylan likes to record. He comes into the studio, sits with his guitar and just meanderingly sings and plays until they have something they can put together for a song. He doesn't wait around either. So, they put tape on the machines and set up a 2-track for slap echo. Slap echo is the result of taking the signal and sending it to a 2-track machine that's set at a slower speed than normal. The signal is recorded on the record head and played back on the playback head, thus creating a delay of sorts, henceforth being a slap delay.

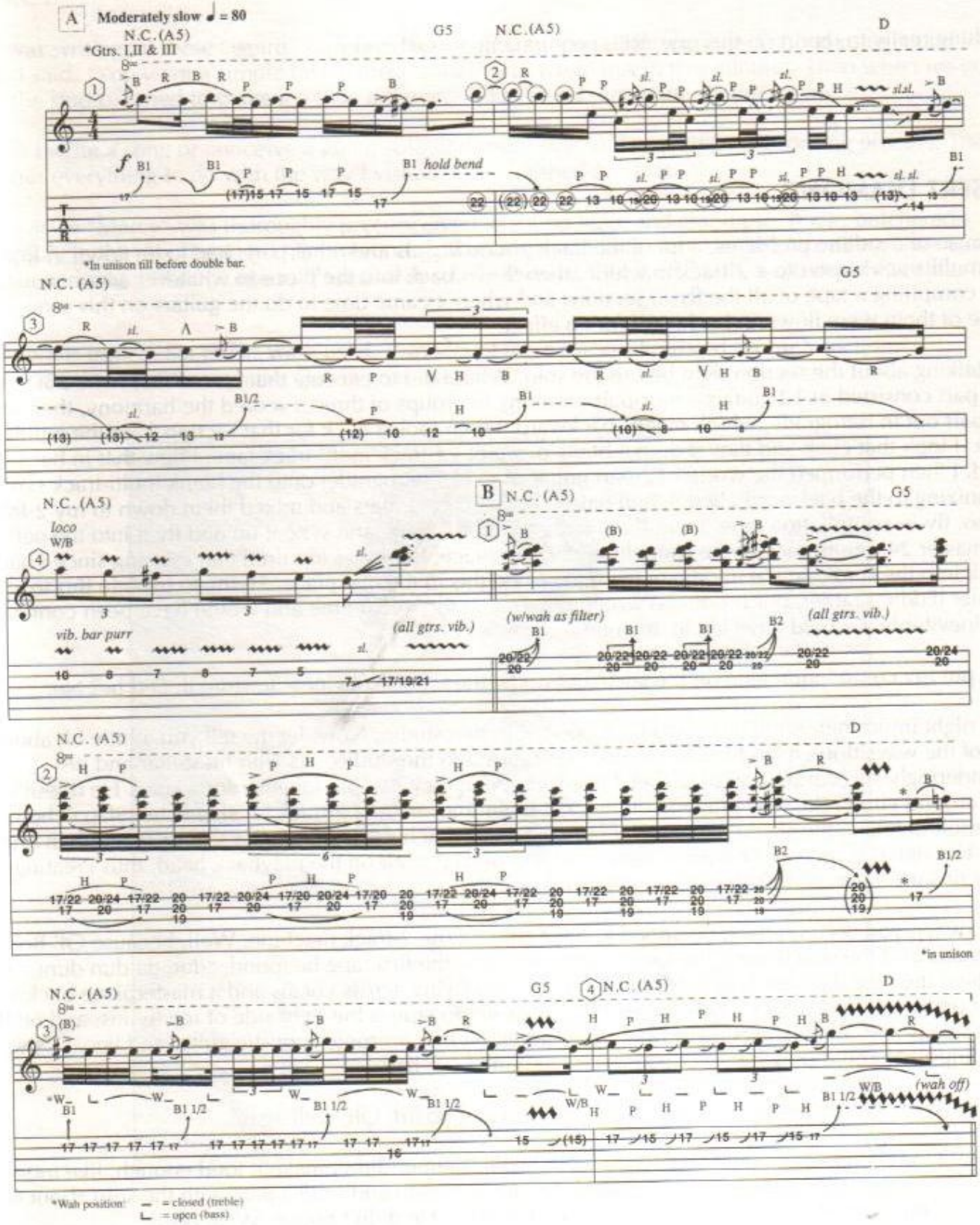
Now, when you do this effect, you need to have tape on the 2-track machine. Well, because Ol' Bob was ready and the slap wasn't, the second engineer took the first tape he found, "dun da dun dunt." I got there the next day, put up my tape of fly-ins to start flying across vocals and a masterpiece backward guitar orchestra, and what I have on one side of the stereo tape is the right side of my fly-ins, and on the other side is a Munchkin version of Bob Dylan going off into moronic acoustic guitar and vocal ramblings that could only be described as a chipmunk from hell.

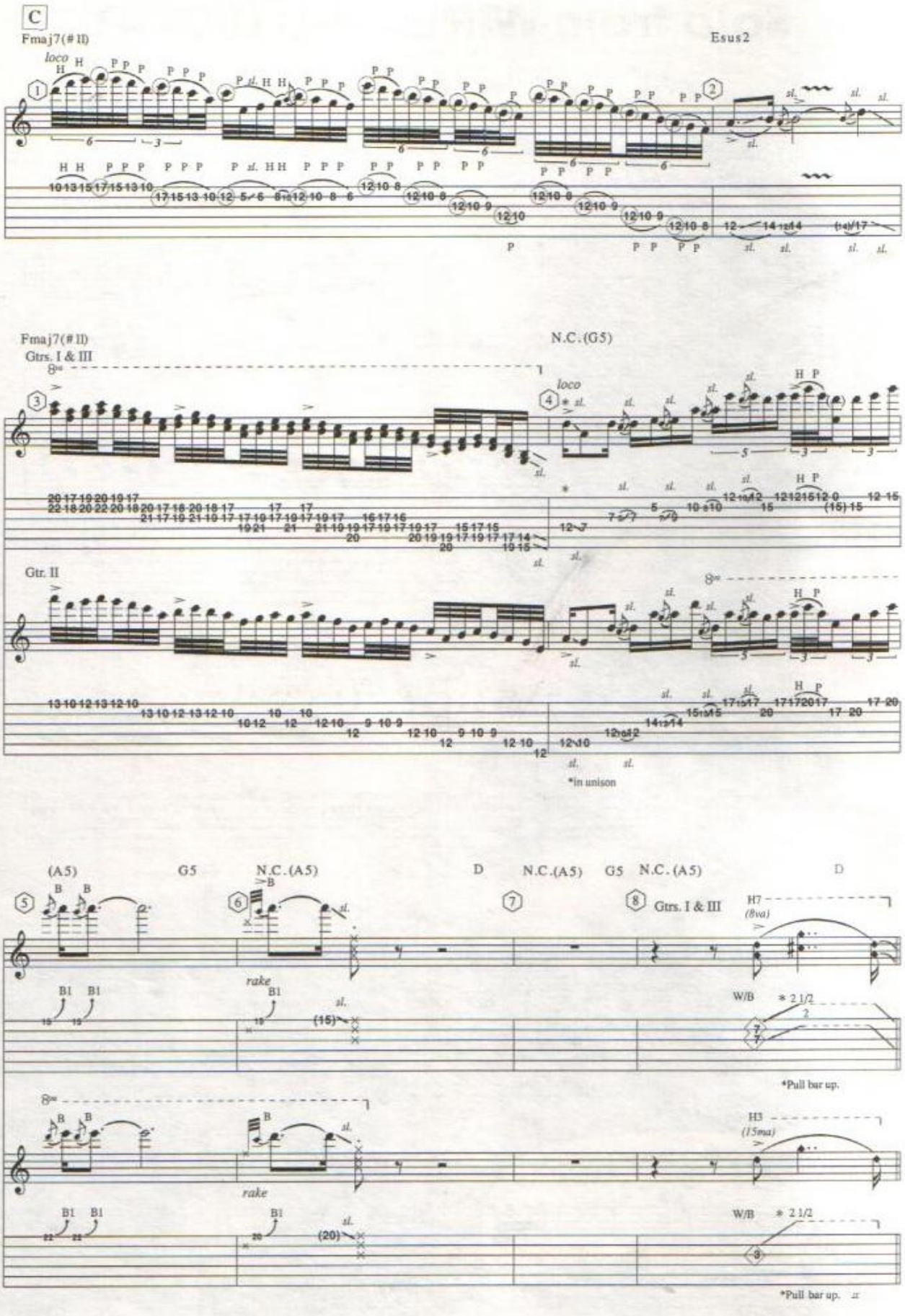
They used my tape, needless to say. Back to the drawing board. Oh, well again.

Another funny thing about the solo. When he mixed it, Kramer didn't make it loud enough, like most of the other solos on this record. So, he left the room for a minute and I did a pass with the solo about four to five dB louder than he had. I then cut it into the master. He didn't notice. Well, oh!!!

Solo from MERCY

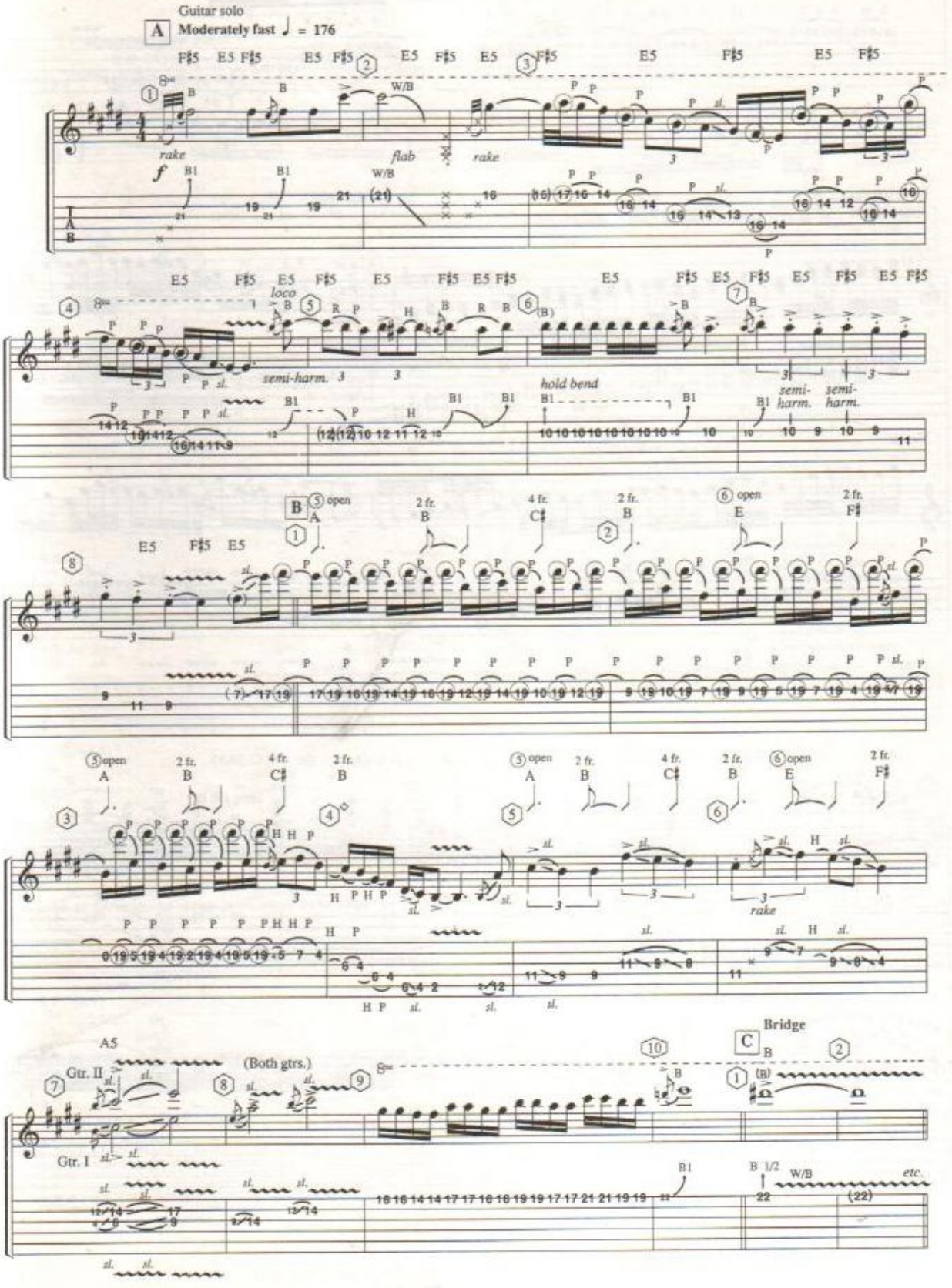
Music by Steve Vai, Jan Uvina,
Josephine Eime' Bonnett, James Waldo
and Gary Shea




C
Fmaj7(#11)
Esus2
loco
Fmaj7(#11)
Gtrs. I & III
N.C.(G5)
loco
Gtr. II
*in unison
(A5)
G5
N.C.(A5)
D
N.C.(A5)
G5
N.C.(A5)
D
Gtrs. I & III
(8va)
rake
W/B
*Pull bar up.
(15ma)
rake
W/B
*Pull bar up.

Solo from WIRE AND WOOD

Music by Steve Vai
and Josephine Eime' Bonnett



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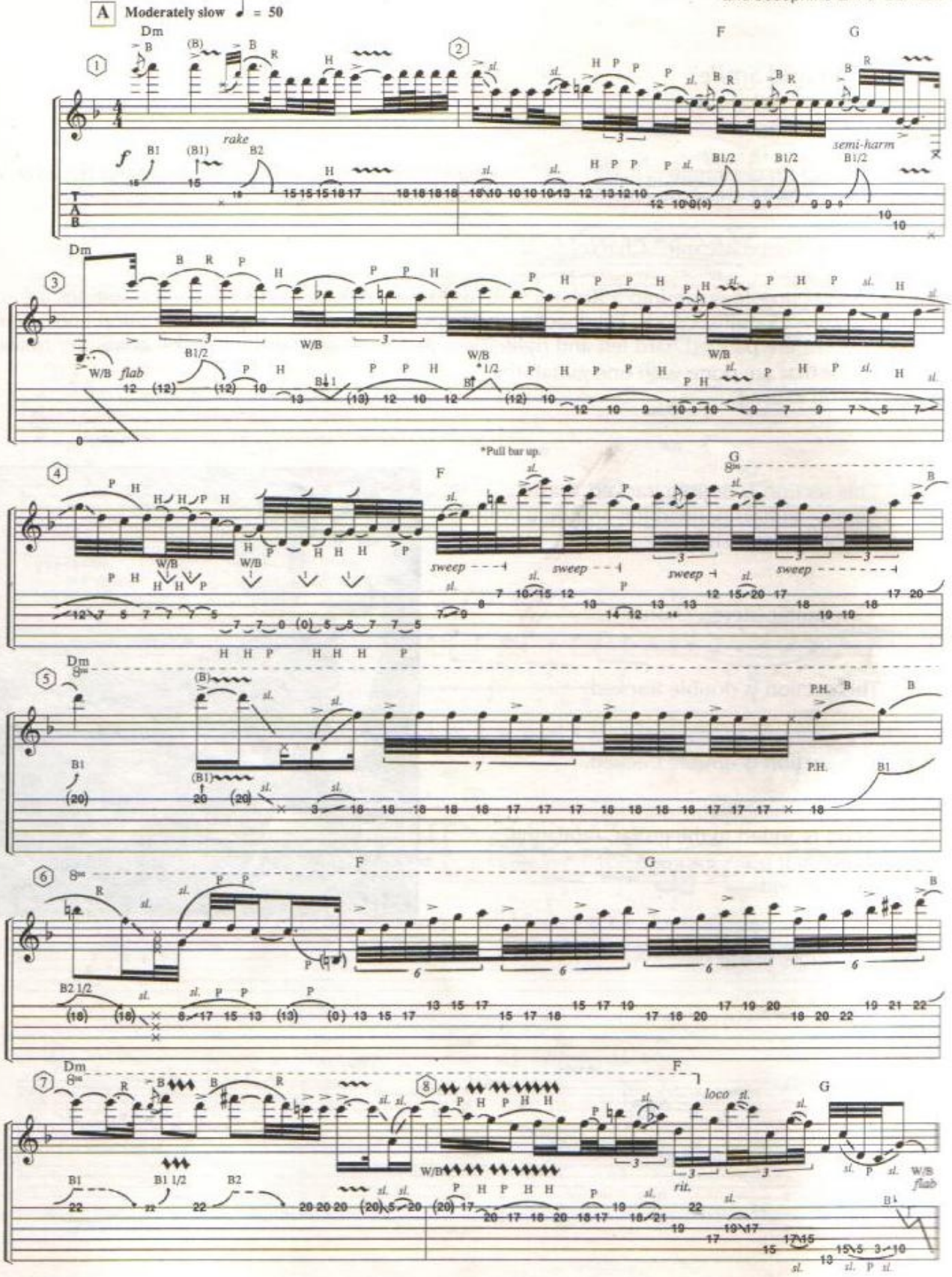
Solo from DESERT DIAMOND

Music by Steve Vai
and Josephine Eime' Bonnett



SHY BOY

(from *Eat 'Em and Smile*)

Setup

The basic amp set up used here is a 100-watt Marshall head directly into a 4 X 12 cabinet housing 50-watt Celestions. A Boss Super Overdrive is used for some solo spots and fills.

The guitar is the "Green Meanie" Charvel.

The signal at the console is run into a Roland SDE-3000 for a stereo chorus effect. The settings are basically: Delay = 15 milliseconds, Feedback = 0, Output = 50 percent, slight modulation and rate time. Those two returns are panned hard left and right. Then there's an overall slight echo at quarter notes. For the sections that are done with one guitar, the basic amp set up is used.

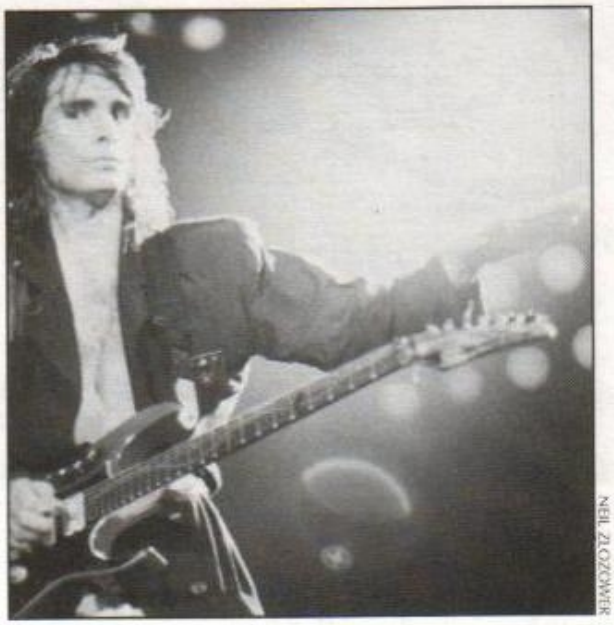
I2 This section is double tracked "basic sound" guitars panned left and right with slight overall echo.

I3 One guitar (stereo chorus)

Solo 2 This section is double tracked.

G 15 This section is double tracked.

G 17 Echo is added to the guitar, repeating every half note, approx. 720 milliseconds.

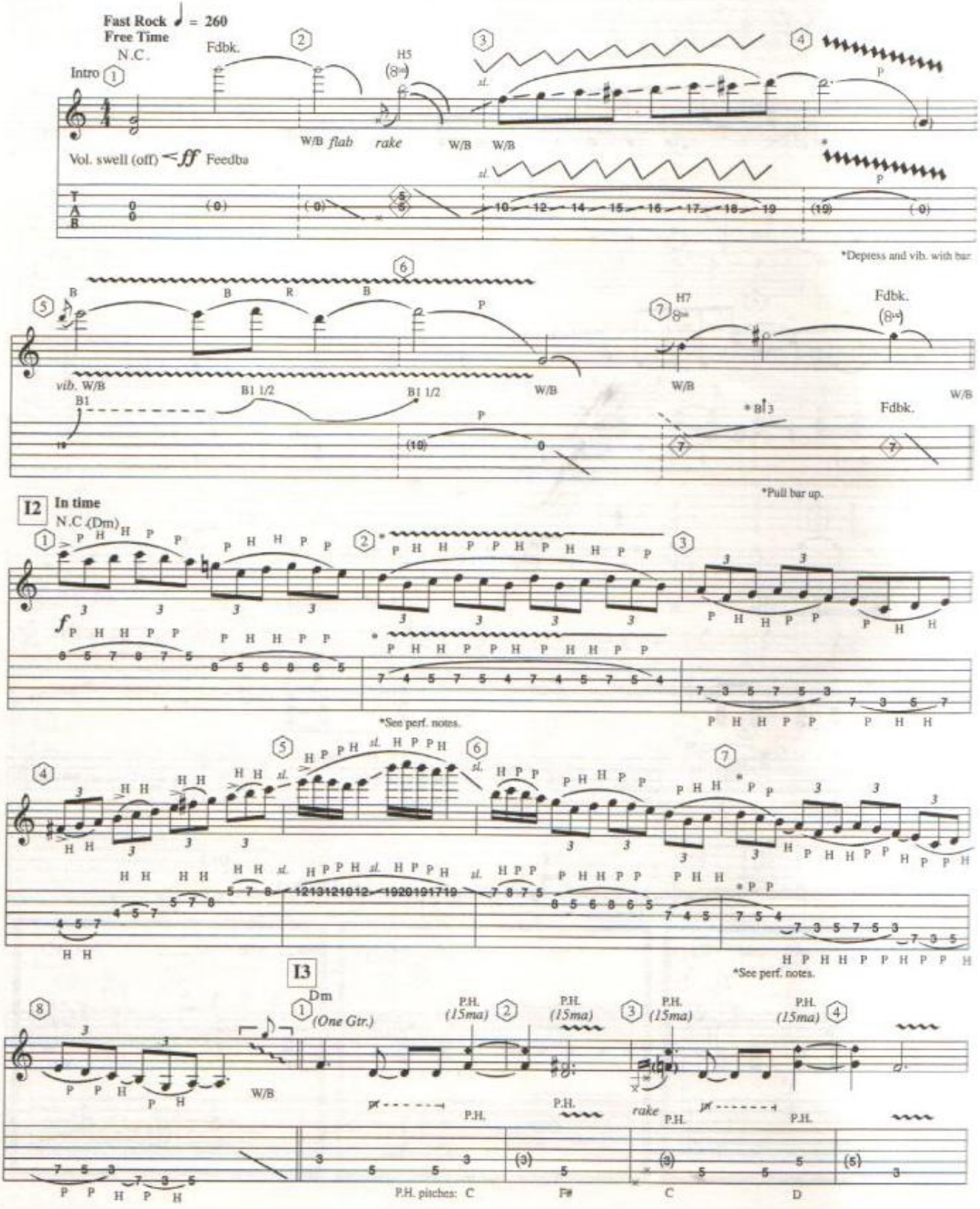


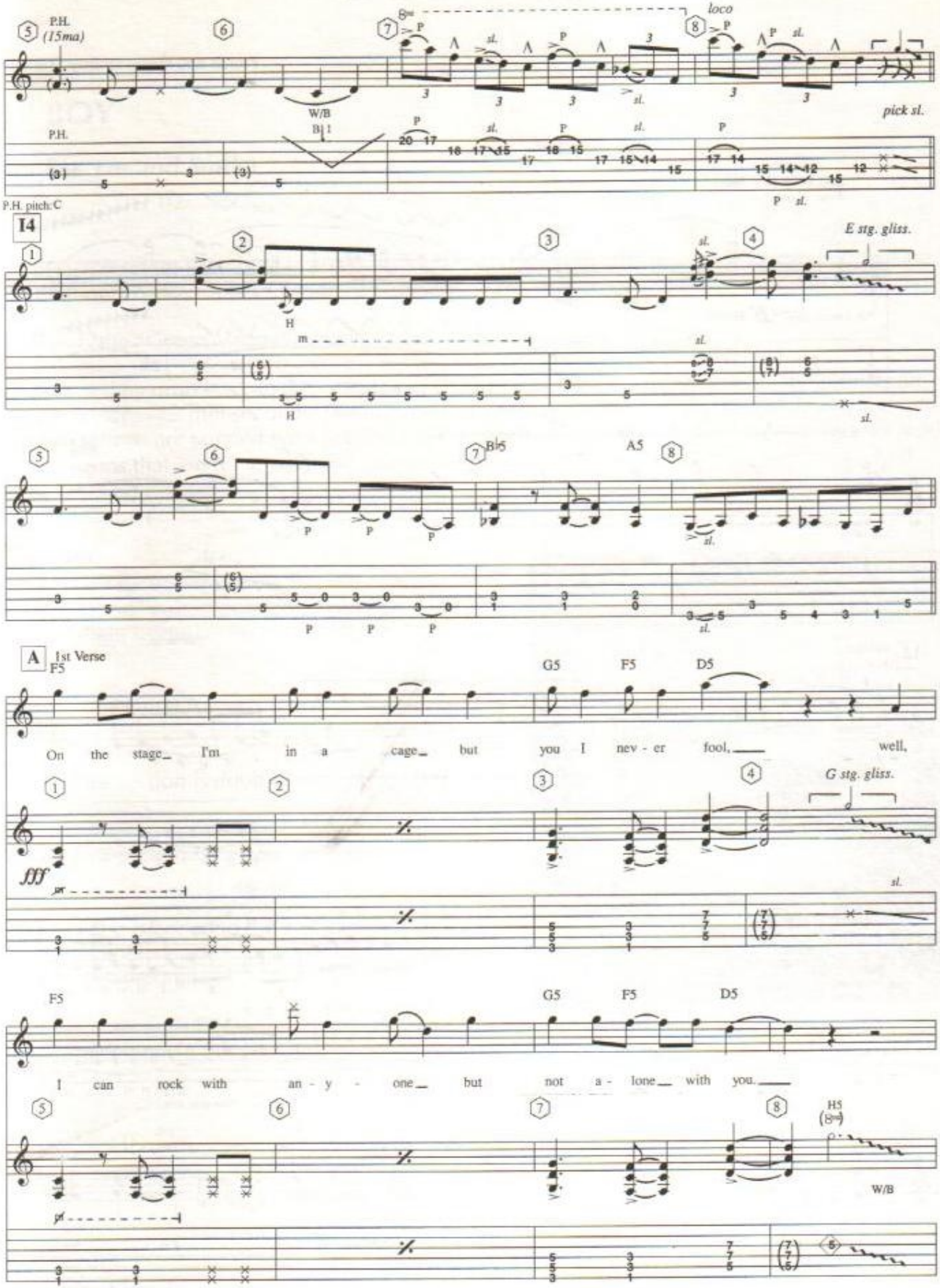
NEIL ZLOZOWER

All pickup selectors in 5th position.

SHY BOY

Words and Music by Billy Sheehan




P.H. (15ma)
loco
pick sl.
P.H.
W/B
P.H. pitch: C
I4
E stg. gliss.
H
A5
A 1st Verse
F5
G5
F5
D5
On the stage_ I'm in a cage_ but you I nev - er fool, ___ well,
G stg. gliss.
F5
G5
F5
D5
I can rock with an - y - one_ but not a - lone_ with you. ___
H5
W/B

F5 G5 F5 D5

Some - thing starts a - boil - in'___ down deep in - side___ of me,___ I

9 10 11 12

pick slides

* Hit stgs. against pole pieces.

F5 G5 F5 G5 F5 D5

need ag - gres - sive wom - en, huh,___ knock me___ off___ my feet.

13 14 15 16

C Chorus

N.C. Dm

3rd time substitute Fill 4

2nd time substitute Fill 1
3rd time substitute Fill 5

Shy boy,___ shy___ boy, shy boy, shy boy,

1 2 3 4

sl.

E stg. gliss.

H

sl.

sl.

C2 Fill 1

4

H7 (8va)

C3 Fill 4

2

C3 Fill 5

4

P.H. (8va)

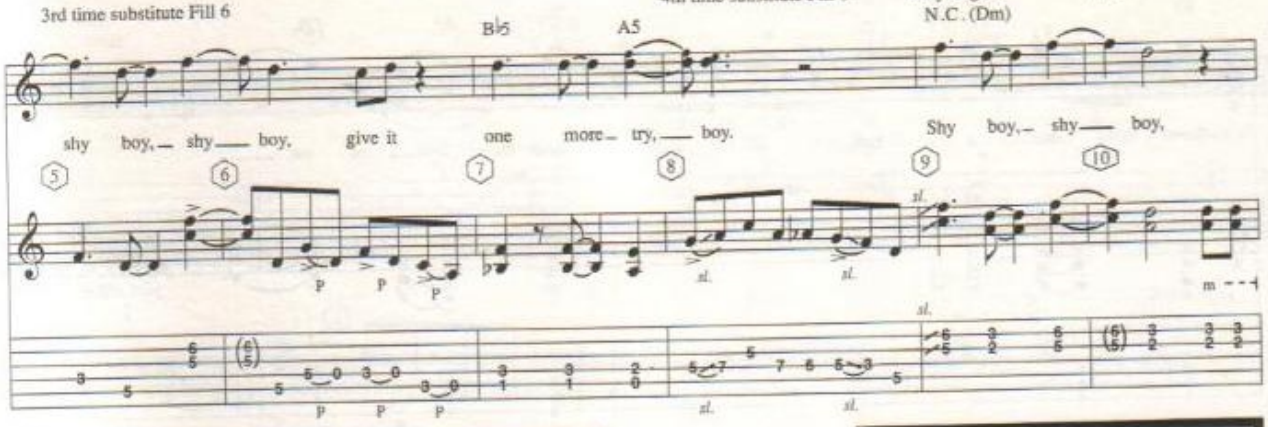
P.H.

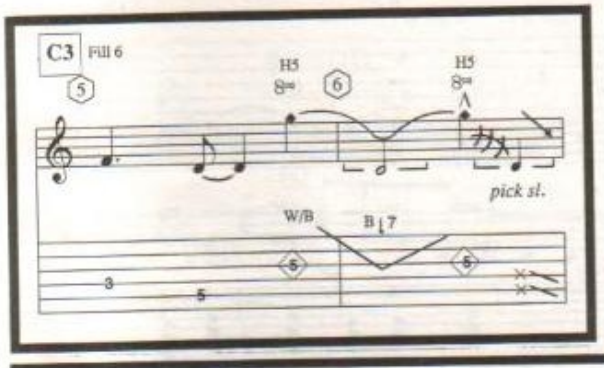
3rd time substitute Fill 6

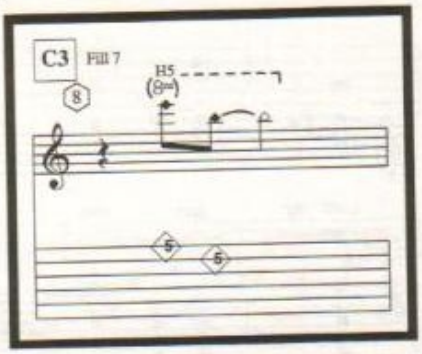
3rd time substitute Fill 7
4th time substitute Fill 8

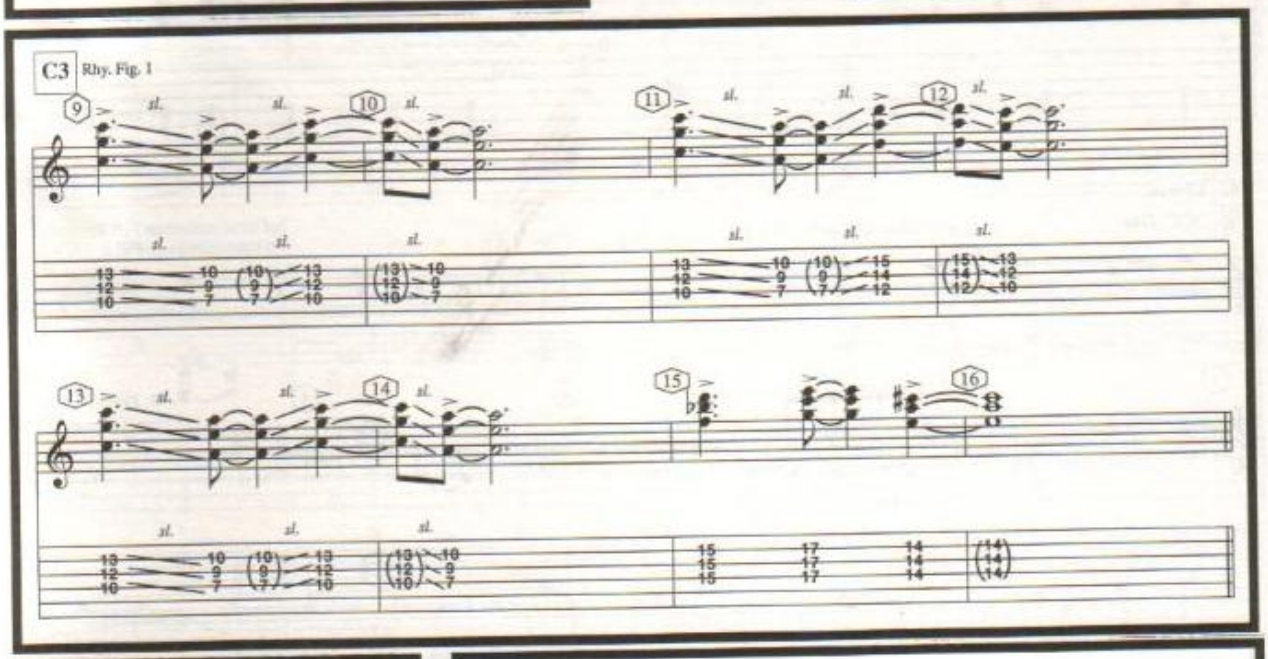
3rd time substitute
Rhy. Fig. 1
N.C. (Dm)

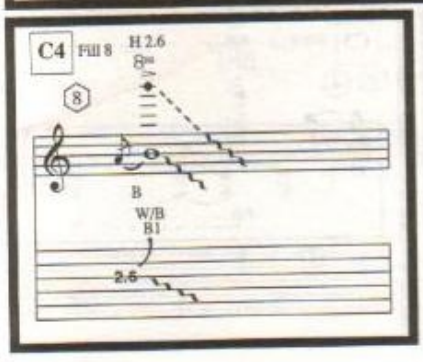
4th time substitute
Fill 9

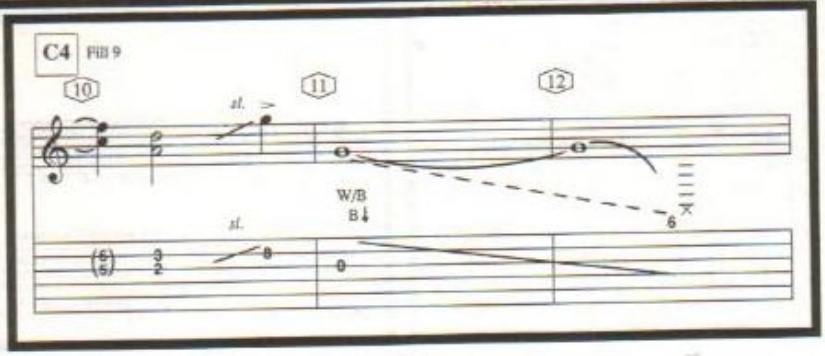


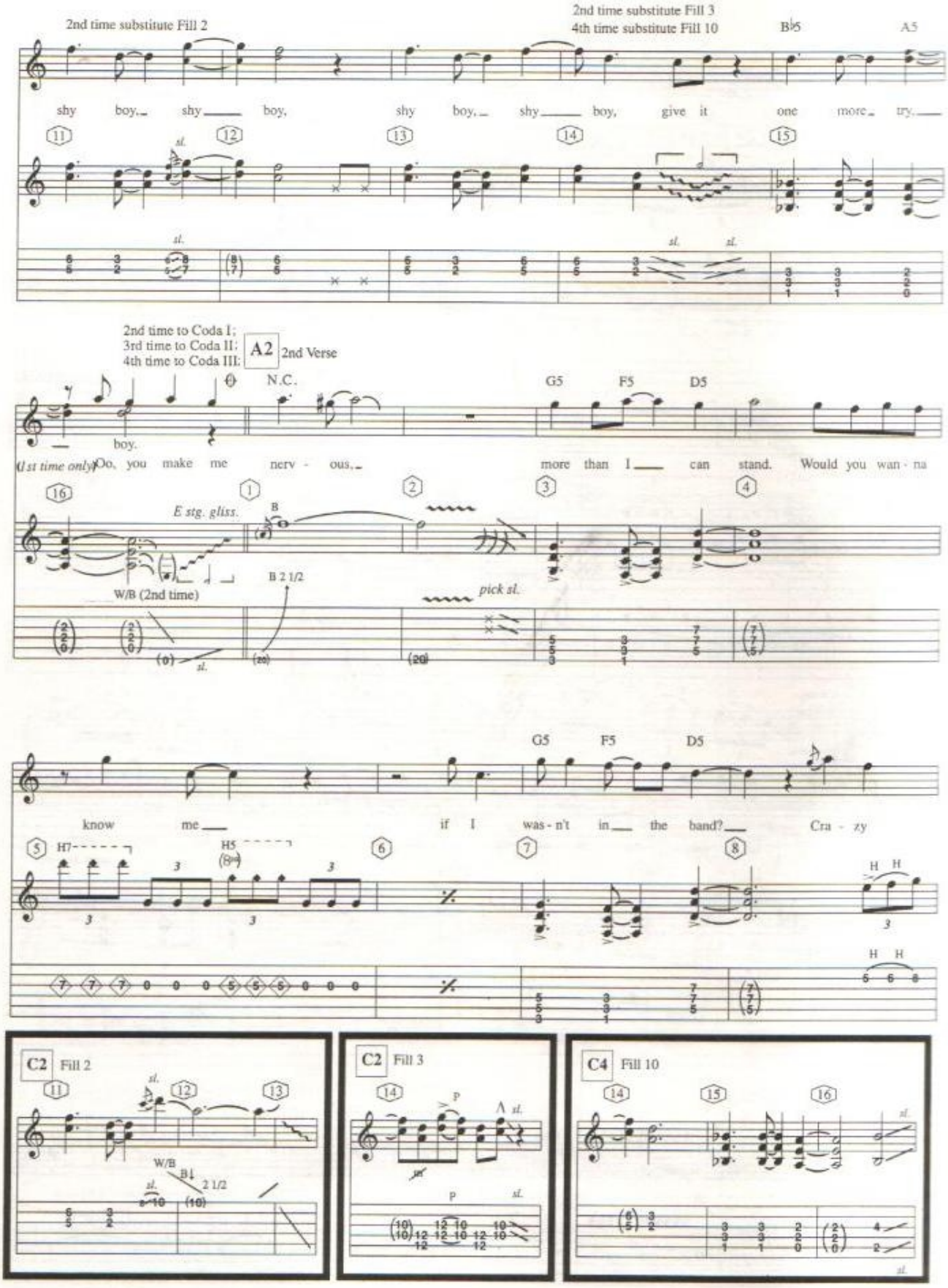


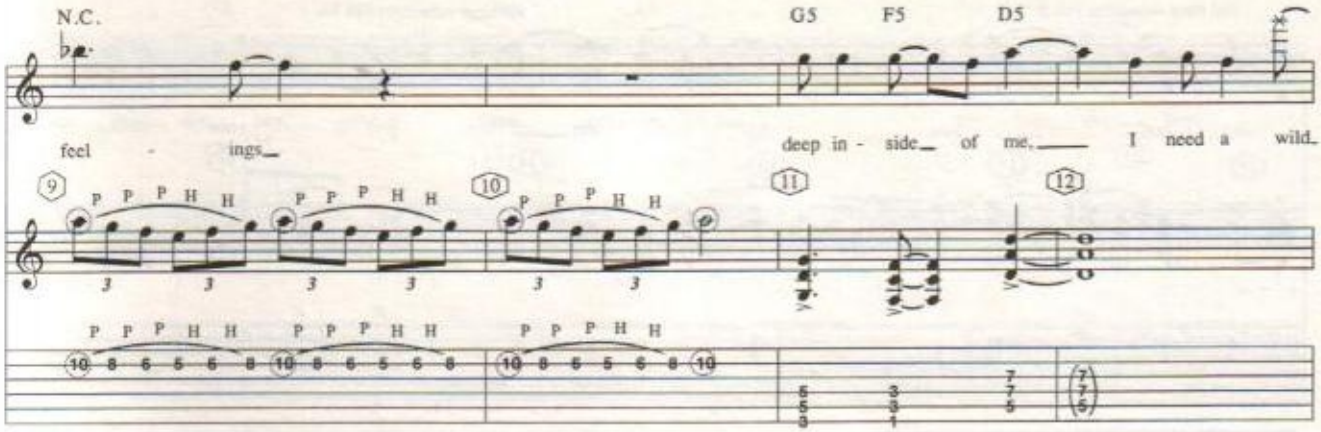


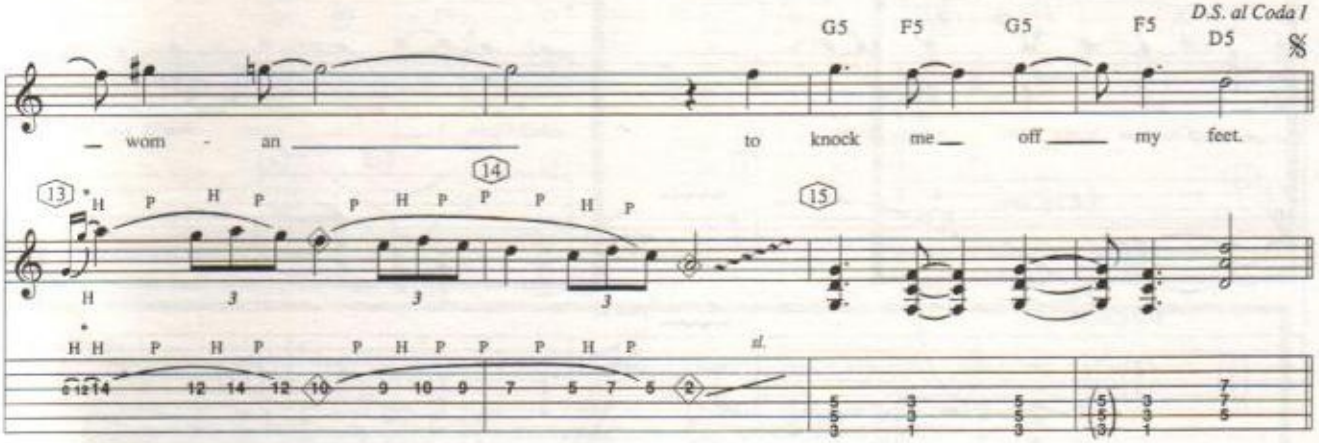




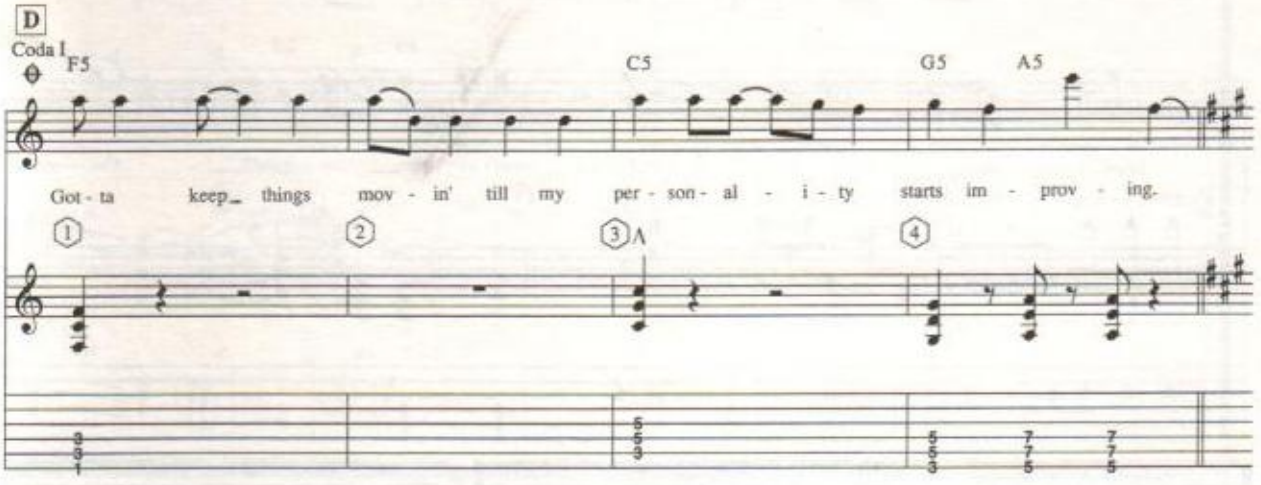


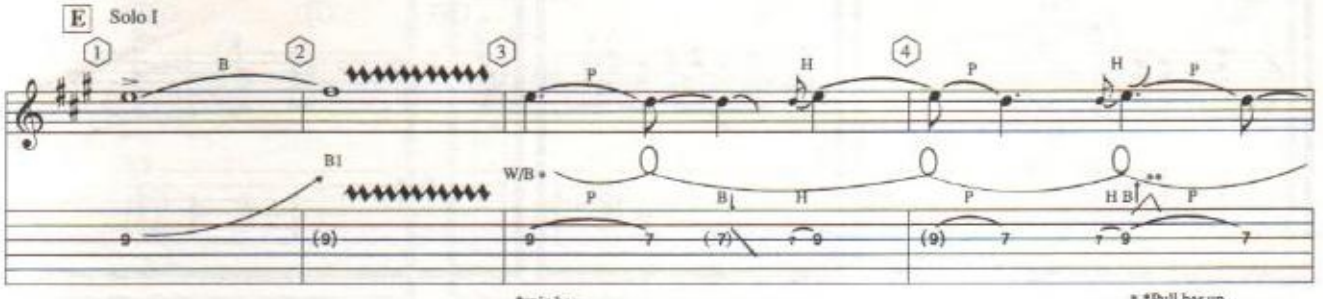

2nd time substitute Fill 2
2nd time substitute Fill 3
4th time substitute Fill 10
B♭5
A5
shy boy, shy boy, shy boy, shy boy, give it one more try.
2nd time to Coda I;
3rd time to Coda II;
4th time to Coda III:
A2 2nd Verse
N.C.
G5 F5 D5
boy.
(1st time only) Oo, you make me nerv - ous, more than I can stand. Would you wan - na
E stg. gliss.
W/B (2nd time)
B 2 1/2
pick sl.
know me if I was - n't in the band? Cra - zy
H7
H5
C2 Fill 2
W/B
B↓ 2 1/2
C2 Fill 3
C4 Fill 10





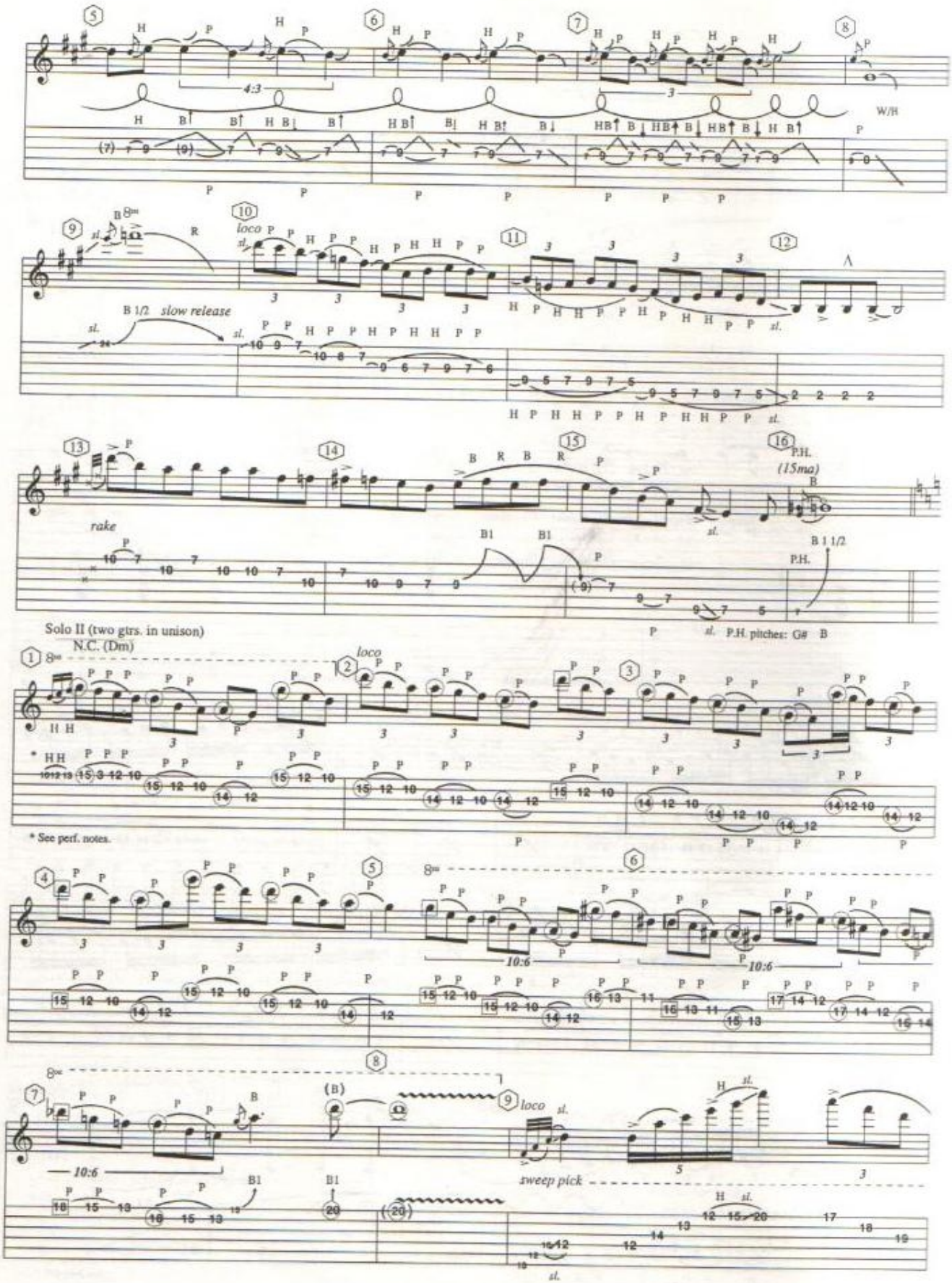
* See perf. notes.

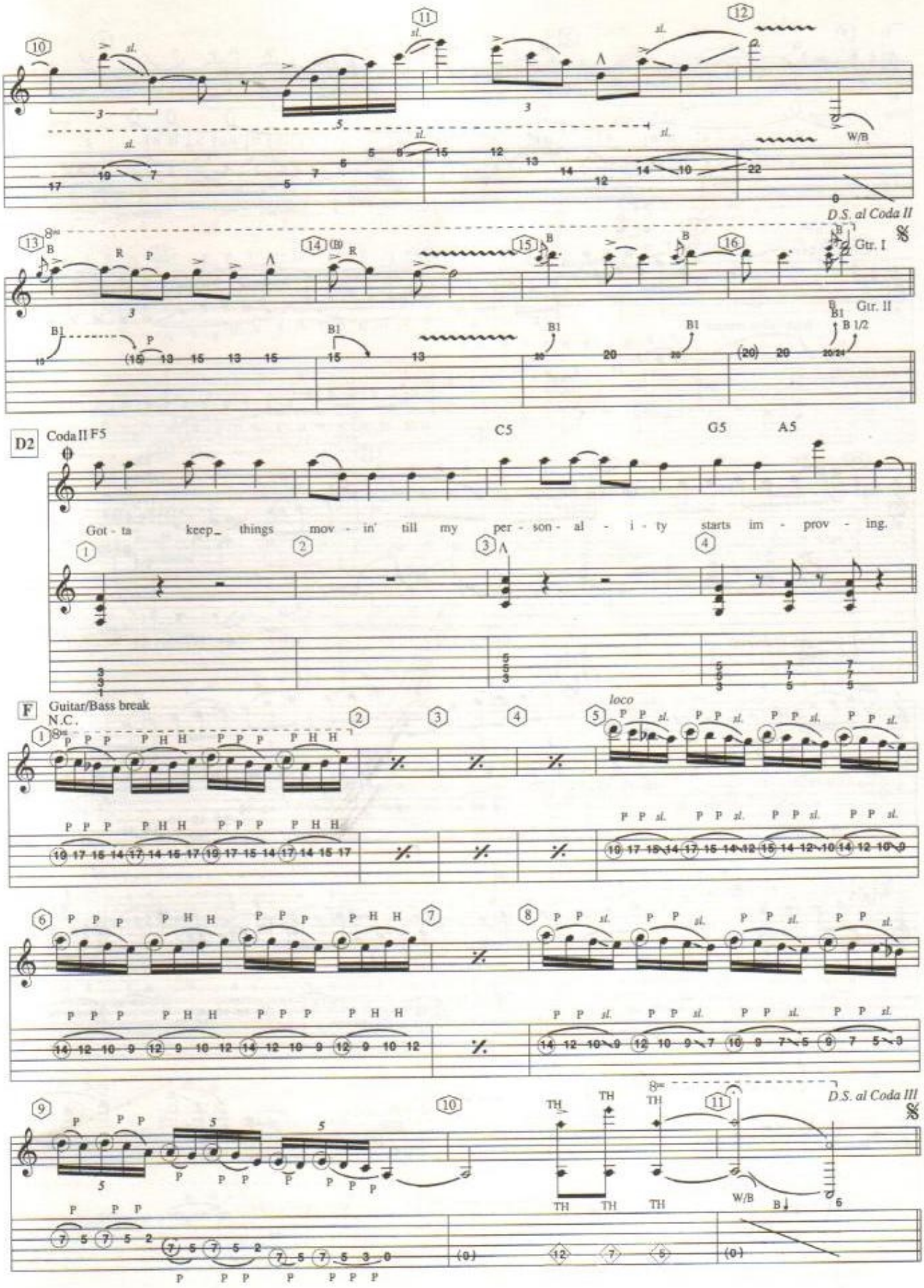


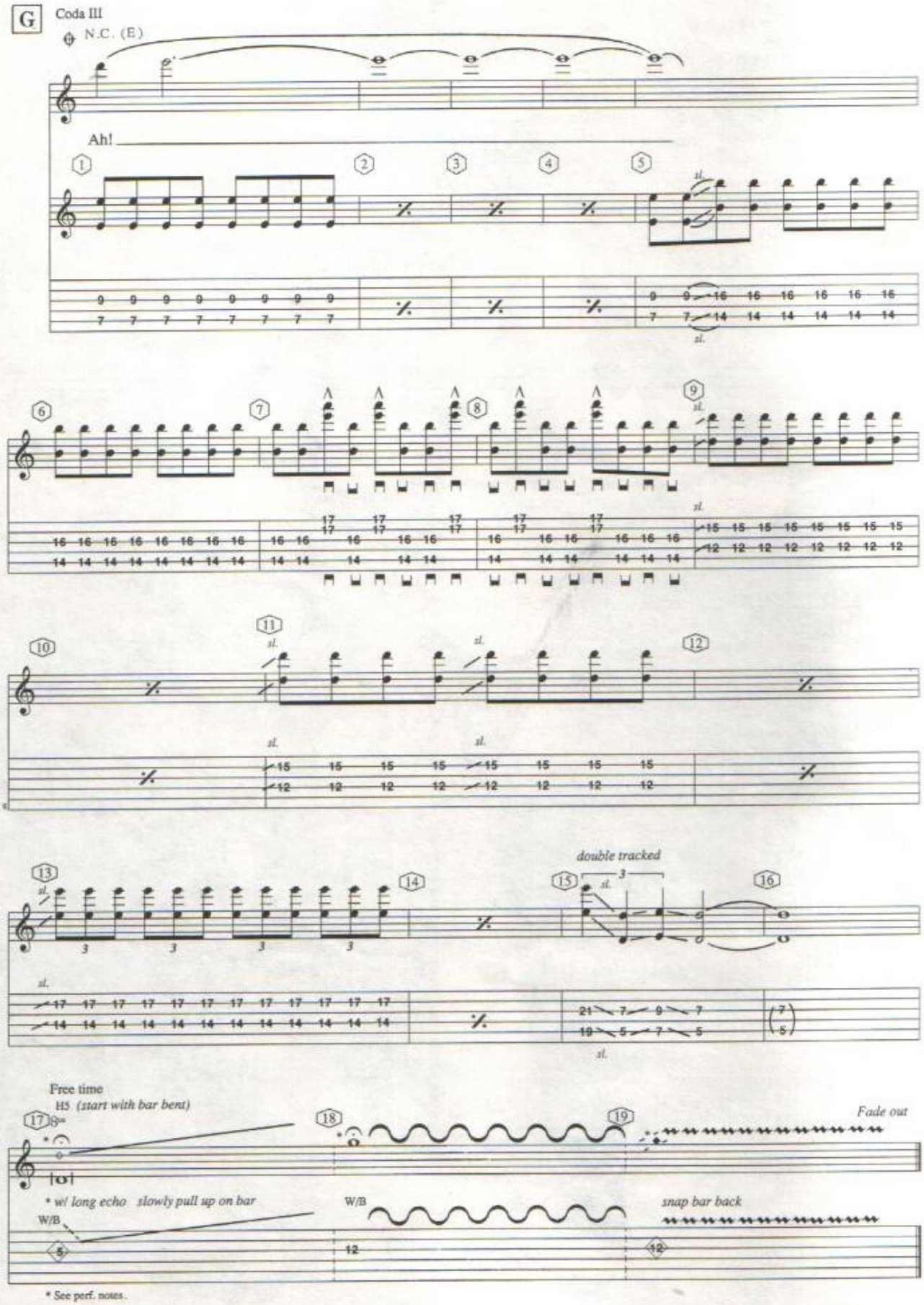


*spin bar

* *Pull bar up.
(simile: bars 5-7)


4:3
W/H
loco
B 1/2 slow release
rake
P.H.
(15ma)
P.H. pitches: G# B
Solo II (two gtrs. in unison)
N.C. (Dm)
* See perf. notes.
10:6
sweep pick


D.S. al Coda II
Gtr. I
Gtr. II
D2
Coda II F5
C5
G5
A5
Got - ta keep_ things mov - in' till my per - son - al - i - ty starts im - prov - ing.
F
Guitar/Bass break
N.C.
loco
D.S. al Coda III
W/B


G
Coda III
N.C. (E)
Ah!
sl.
double tracked
Free time
H5 (start with bar bent)
Fade out
* w/ long echo slowly pull up on bar
W/B
snap bar back
* See perf. notes.

AMAZING GRACE

(from the motion picture *Dudes*)

Steve Smith, a film music director, was looking for tunes for "Dudes," a film he was working on. I ended writing about five or so tunes for the flick, but because I was working for Roth at the time, it was almost impossible for me to cooperate with Steve properly (sorry, guy).

They needed a few different versions of "Amazing Grace." I did three versions. The first one was very rocked out, with drums and a screaming lead melody guitar (pretty heroic sounding). Another version was guitar orchestra-ish, a la Brian May. And the third was a complete a capella version.

The only one that made it to the movie was the clean version. I believe it was released on a soundtrack back in '85 on MCA Records. It also appeared on a Flexi-disk insert in the February 1988 issue of *Guitar Player* magazine.

NEIL ZLOZOWER

The movie flopped, unfortunately. It was actually a good movie, but, hey, that's show biz. Anyway, maybe someday it will appear on another record.

This particular recording is special to me because I recorded it on my portastudio in a hotel room somewhere on the tour with David Lee Roth.

I have this small portastudio that consists of a Fostex 8-track and a console, plus a few pieces of outboard gear.

I practiced it for about an hour and a half, then recorded two versions. I couldn't decide which one I liked better, so I cut them both together. I got paid $10,000.

Setup

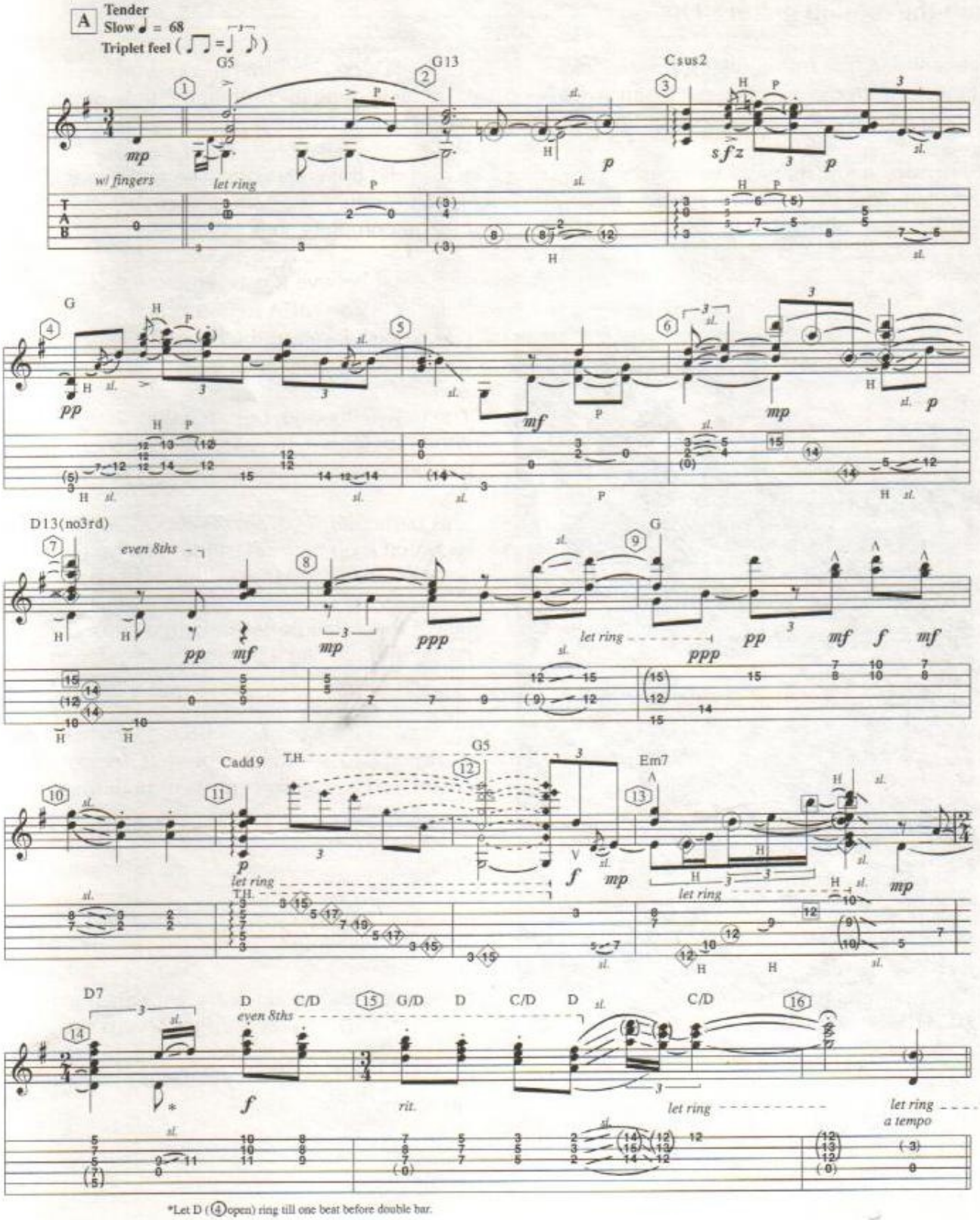
Root beer-colored Jem 777, direct into a Fostex quarter-inch 8-track.

An SPX-90 was used for a slight flanging and a Lexicon PCM-60 was used for reverb.

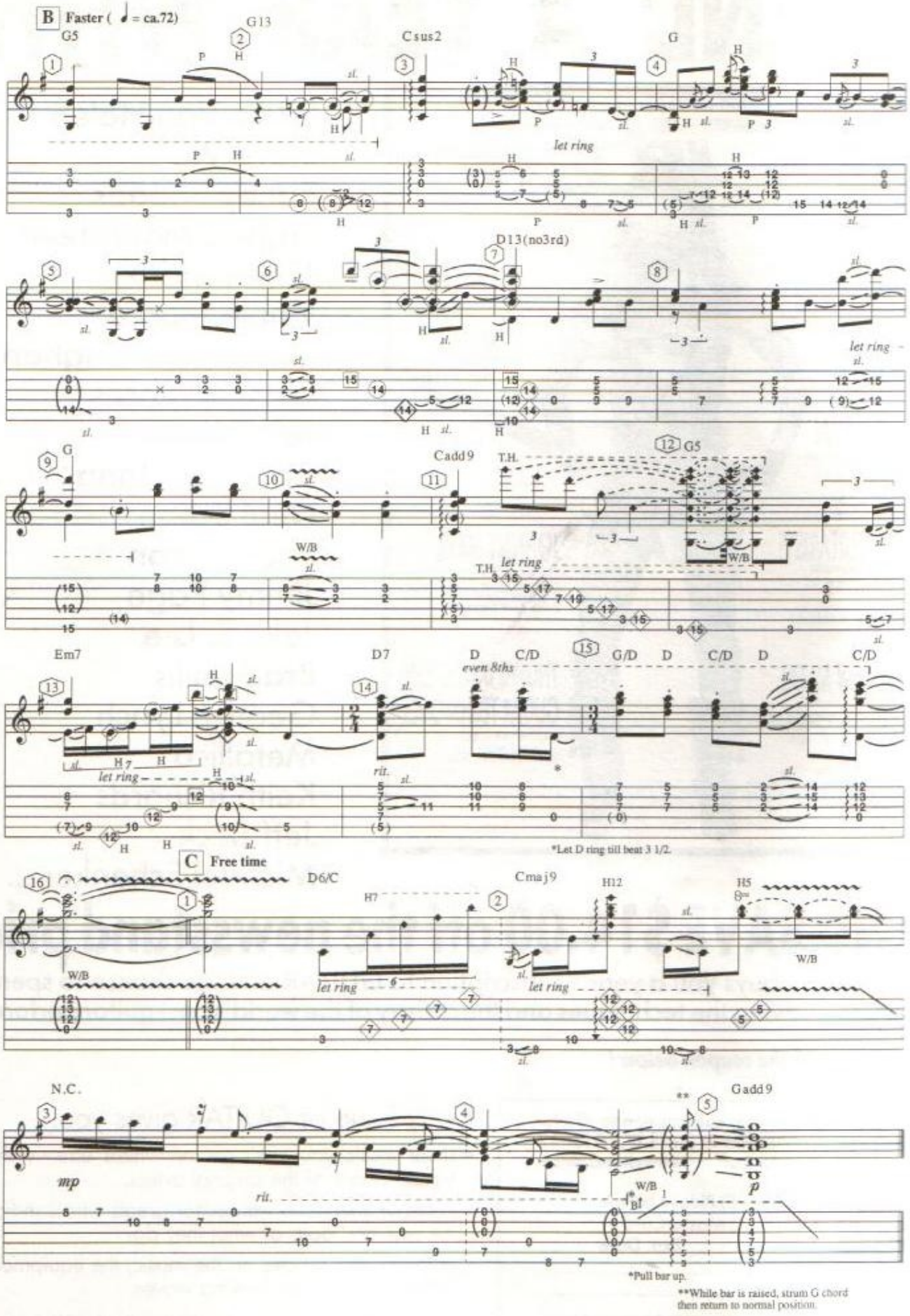
Recorded in a cheesy hotel room somewhere in the Midwest.

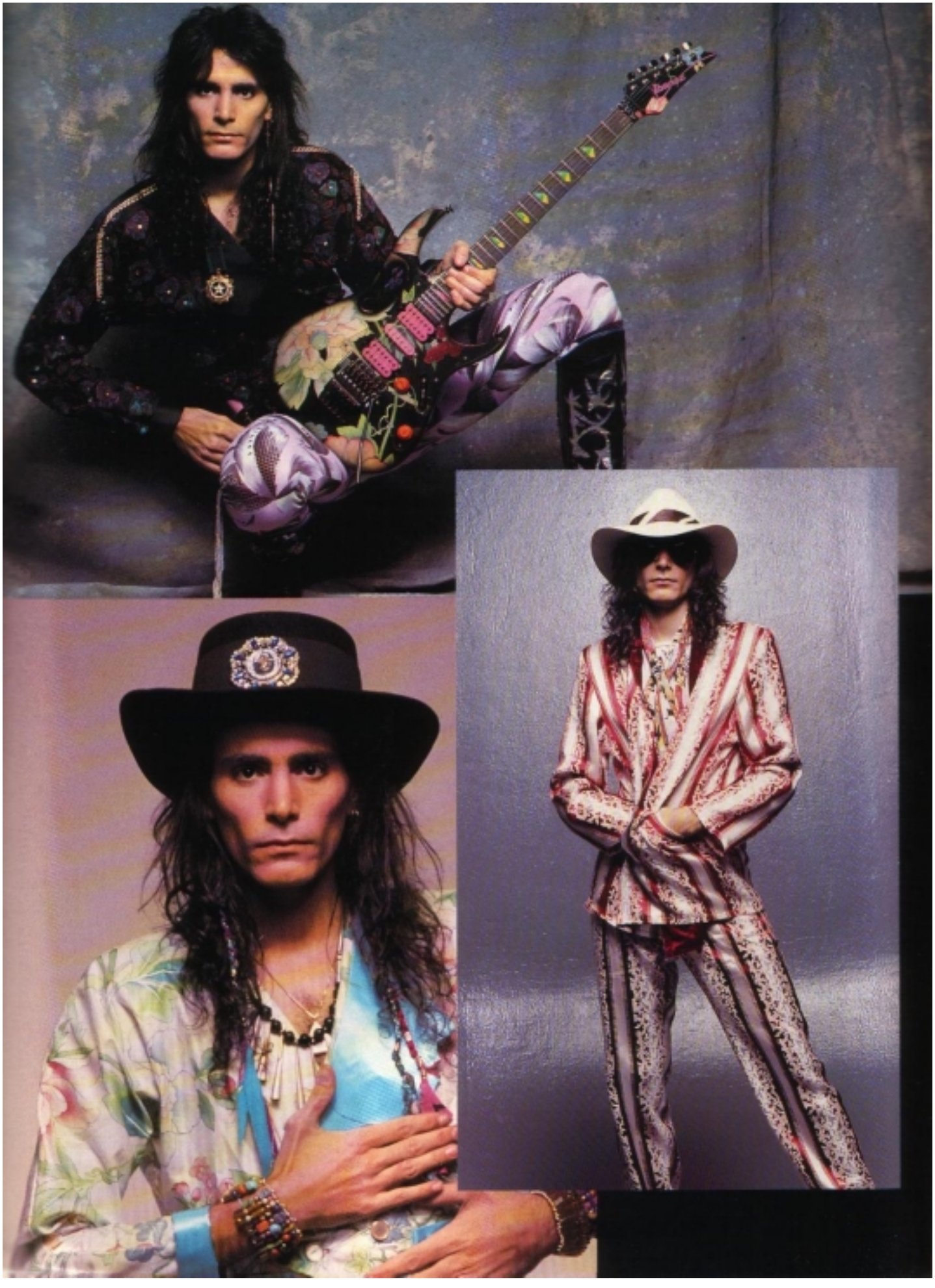
AMAZING GRACE

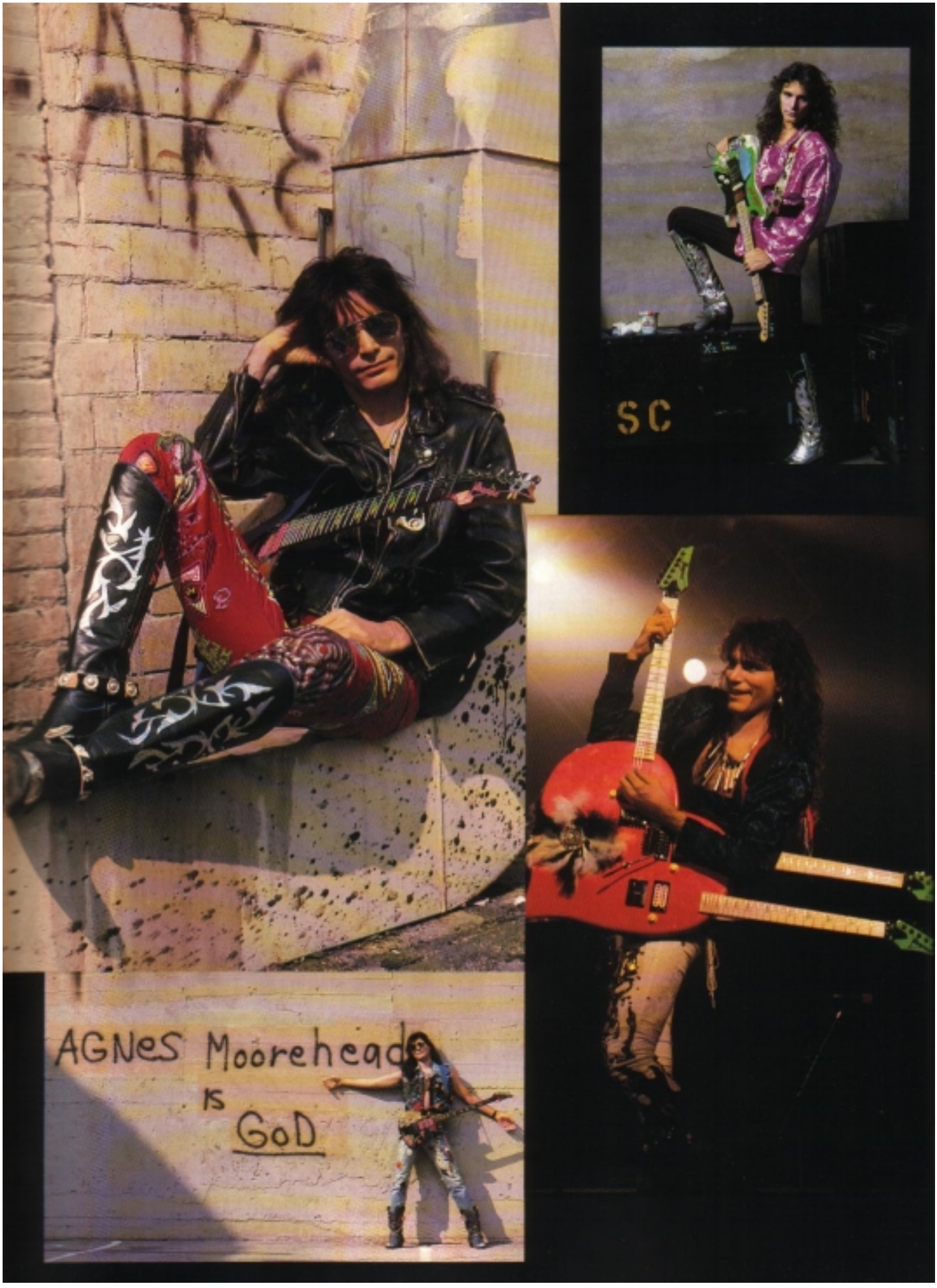
Arranged by Steve Vai

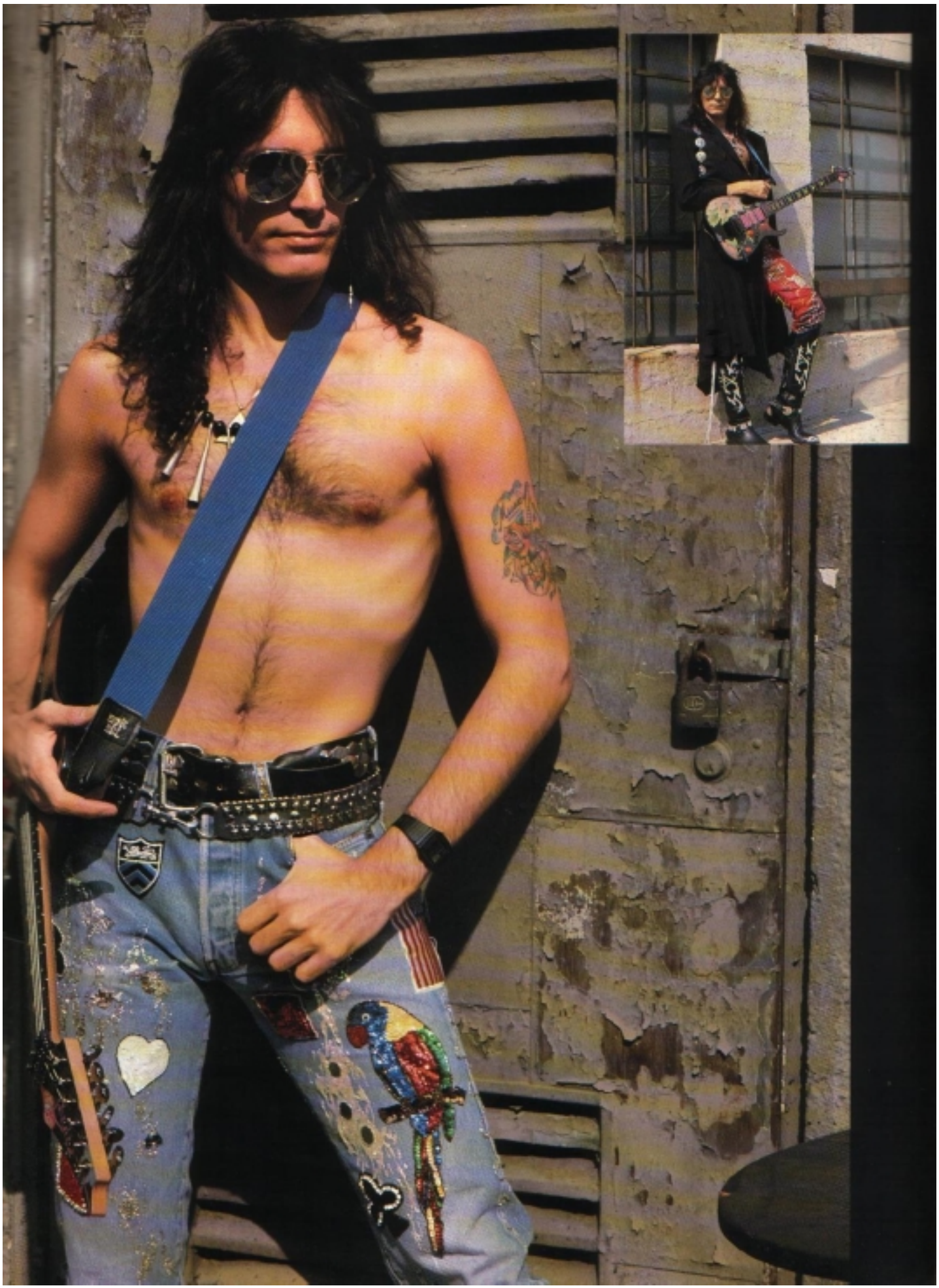


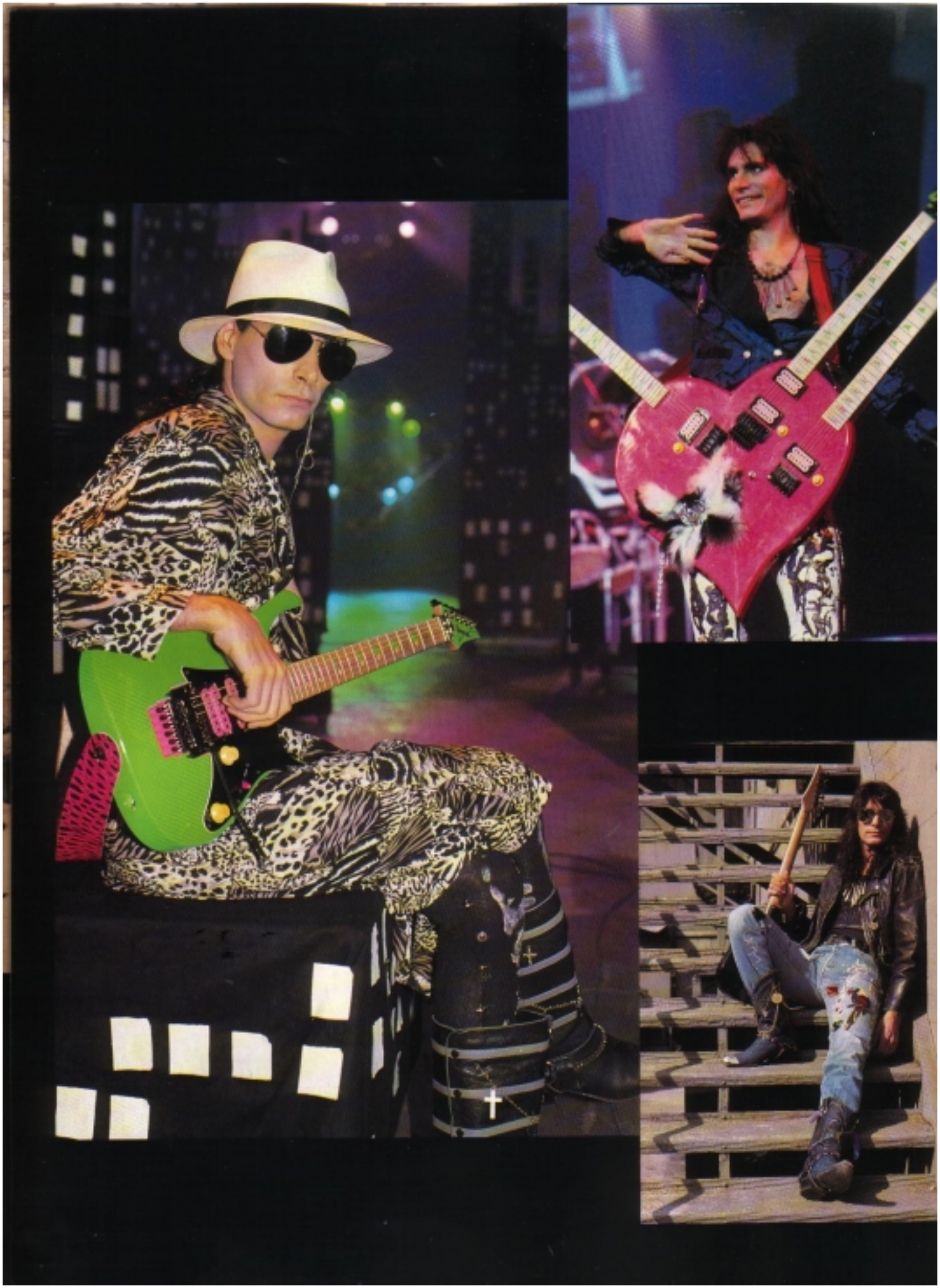
*Let D (④open) ring till one beat before double bar.

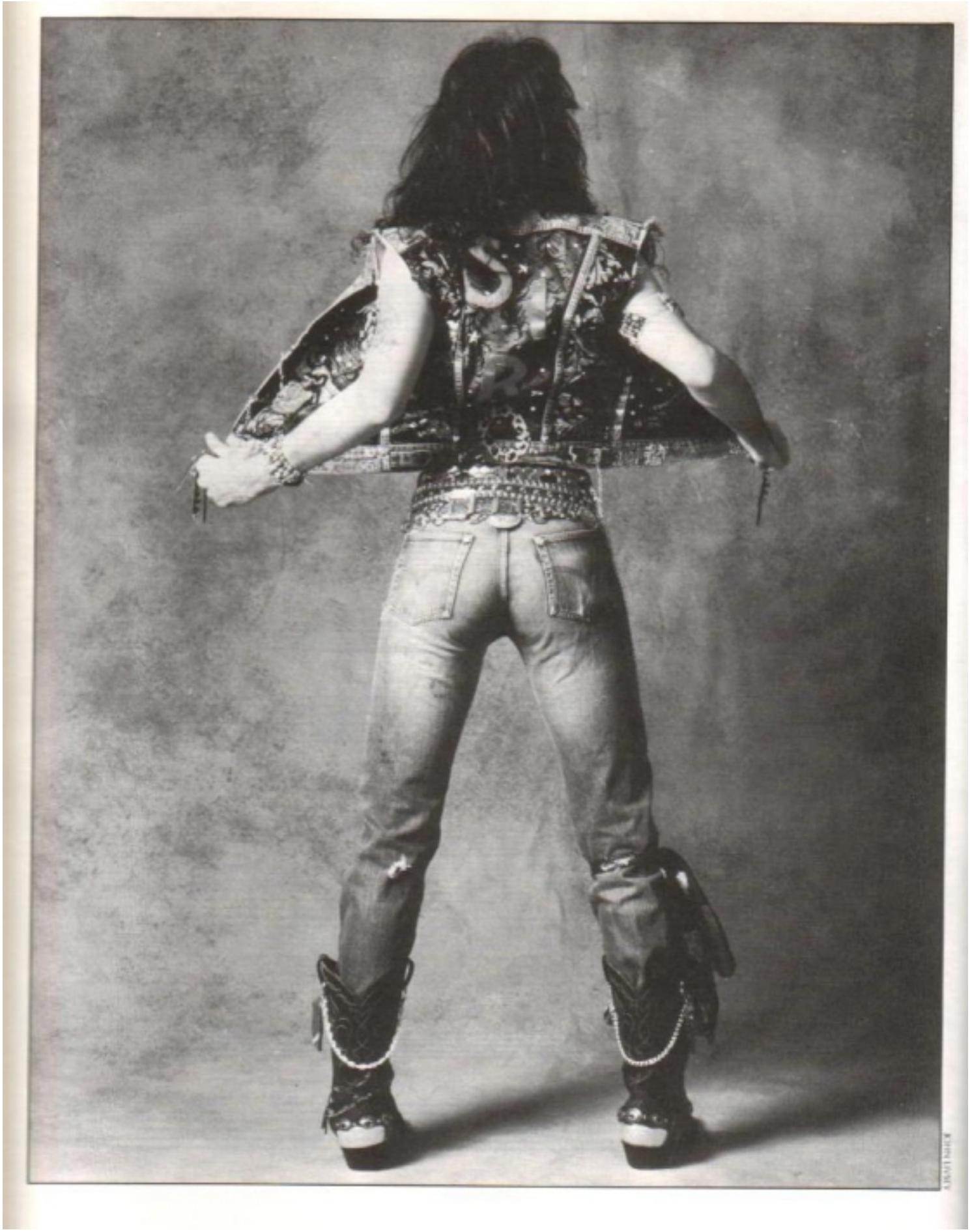

B Faster (♩ = ca.72)
G5
G13
Csus2
G
let ring
D13(no3rd)
G
Cadd9
T.H.
G5
W/B
let ring
Em7
D7
D
C/D
even 8ths
G/D
D
C/D
D
C/D
rit.
*Let D ring till beat 3 1/2.
C Free time
D6/C
Cmaj9
H12
H5
W/B
let ring
N.C.
Gadd9
mp
rit.
W/B
full
p
*Pull bar up.
**While bar is raised, strum G chord then return to normal position.




SC
AGNES Moorehead
IS
GOD







from the album *Flex-Able*
VIV WOMAN
THE ATTITUDE SONG
CALL IT SLEEP

from the album *Flex-Able Leftovers*
BURNIN' DOWN THE MOUNTAIN

from the album *Disturbing the Peace*
GOD BLESSED VIDEO
PAINTED LOVER
A LIGHTER SHADE OF GREEN
solo from MERCY
solo from WIRE AND WOOD
solo from DESERT DIAMOND

from the album *Eat 'Em and Smile*
SHY BOY

Also Featuring:
AMAZING GRACE

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